MUSICAL COURIER

Weekly Review of the World's Music

Subscription $3.00
Europe $4.50 Annually

NEW YORK, AUGUST, 1936

Price 20 Cents

Photo by Bruno, Hollywood

MEBANE BEASLEY

Hollywood Voice Teacher
of Singers of Screen, Radio, Concert and Opera.
For the Past Ten Years on the Pacific Coast.

THE KNISLEY PIANO ORCHESTRA
of the Knisley Conservatory (Carl Knisley, director), York, Pa. Front row: Lucy Gohn, Margaret Leddy, Sarah Leddy, Elizabeth Johnston, Dorothy Johns; back row: Frankie Strickler, Clarence Ellwein, Pearl Harrison, Leonora Miller. Another member of the ensemble, Ruth Hamme, was absent when the picture was taken. Mr. Knisley stands in the foreground.

ISIDOR ACHRON,
pianist, has returned from a concert tour in Europe. He is already booked to go abroad again for further engagements next spring. On this schedule are appearances with leading orchestras of Europe.

BIDU SAYAO,
coloratura soprano, on the S.S. Pan American returning to her home in Brazil. Miss Sayao will be in the United States again early in December. She has been engaged for the Metropolitan Opera next season. Her roles there include Manon, Boheme and Traviata.

MAREX LIVEN,
Russian bass-baritone, photographed in Paris, in addiition to which his work has taken him to Berlin, Belguim, and Switzerland.

ROSE BAMPTON, ERNEST ANSERMET, AND FRED KUPHAL
in a domestic moment at the Hollywood Bowl when this noted contralto sews a button on Conductor Ansermet's cuff. Mr. Kuphal, personal manager of the Los Angeles Philharmonic Orchestra, assists.

THE BEETHOVEN STRING TRIO
of Los Angeles, which appeared this past season before the Friday Morning Club, the Music-Arts Society of Santa Monica, the Musicians' Guild, Pro-Musica and the Dominant Club. Left to right, Jacques Pepper, violin; Philip Kahgan, viola; Alexander Reisman, cello. (Photo by Jack Barsby.)

RICHARD CZERWONKY,
conductor-violinist, and his daughter, Beatrice Czerwonky, during an intermission of a rehearsal of the Chicago Philharmonic Orchestra at Grant Park, Chicago. Czerwonky conducted the orchestra in several out-door concerts.

PIANO PUPILS OF MRS. A. THEODORE GAILLARD,
ranking participants in the recent National Piano Playing Tournament and the contests of the Music Education League. Left to right, standing: Pearl Nelson, Dorothea Schmitz, Murray Solomon, Esther Knopf and Lottie Solomon. Seated: Hortense Jacobson, Jackie Artist and Leona Knopf.

THE TUDOR SINGERS,
of Hollywood, Cal., coached by John Smallman, will make a tour of concerts, in Elizabethan and English costumes, of California, Oregon and Washington this coming fall and next spring under the management of Ruth Creed Young. Left to right—Charles Fritz, Frances Warren Haynes, Daisy Sinclair, Ruth Somerindyke and Eugene Pearson.

(See Inside Back Cover for Additional News Pictures)

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone PEnn. 6-2634

DE SALES SCHOOL OF SINGING
Regina A. De Sales Soprano, President
Luther Mott, Bass-baritone, Director
10 rue Le Verrier, Paris VI, France
Telephone Danton 67.93

ARTHUR ALEXANDER
VOICE
By Appointment Only
400 East 57th St., New York
Telephone PLaza 3-8452

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
26 Gramercy Park, New York City
Telephone: GRamercy 5-6264

WALTER GOLDE
TEACHER OF SINGING
Studio: 113 West 57th St., New York City
Telephone: CIrcle 7-2433

ALBERT VON DOENHOFF
PIANIST—COMPOSER—TEACHER
251 West 102d Street, New York
Phone: ACademy 2-0057

WESTON GALES
COACH-ACCOMPANIST
Bayreuth-Breslau
OPERA — ORATORIO — SONGS
GERMAN — ITALIAN — FRENCH — ENGLISH
25 Park Ave., New York CAledonia 5-1083

MME. ANITA RIO
SINGING TEACHER WHO SINGS
360 West 22nd Street, New York
Phone: CHelsea 3-6911

MRS. A. THEODORE GAILLARD
PIANO and HARMONY
Specializing in Teaching Children
Endorsed by: Gabrilowitsch, Schelling, Samaroff
61 E. 86th St., New York Tel. SAcramento 2-5828

SCHOOL OF MUSIC EDUCATION
Director—Carolyn M. Cramp, M.A., F.A.G.O.
160 West 73rd Street, New York City
Organ—Piano—Voice—Violin and other studios
Organists preparing for Guild examinations carefully trained.

BURNHAM-WRAGG PIANO SCHOOL
THUEL BURNHAM RUSSEL WRAGG
All branches of piano playing and keyboard harmony
Steinway Hall, 113 W. 57th St., New York

MRS. JOHN DENNIS MEHAN
Established in N. Y. City, 1901. Endorsed by 1500 artists in the musical world.
All vocal defects adjusted.
803-4 Carnegie Hall (Entrance 56th St.), N. Y.
Appointment by Telephone—CIrcle 7-1472

EMMA A. DAMBMANN
Voice Specialist in Tone Production.
Bel Canto Method.
London Terrace, 430 W. 24th St., N. Y. City
Tel. CHelsea 3-1442

PHILIP MITTELL
TEACHER OF MANY WELL KNOWN VIOLINISTS
EDITOR, MITTELL'S VIOLIN CLASSICS
Studio: 50 W. 67th St., N. Y. ENdicott 2-3464

VERA B. McINTYRE
TEACHER OF VOICE
Hotel Ansonia, Broadway and 73rd St., New York
Telephone SUsquehanna 7-3300

RONALD MURAT
COMPOSER—VIOLINIST
of Juilliard School Faculty
601 Cathedral Parkway, N. Y. Tel. CA. 8-8852
Summer Studio at Haddam, Conn.

IRMA SWIFT
VOICE SPECIALIST: Private and class instruction—Courses at Hunter College—Radio classes with microphone technique.
166 West 72nd St., New York TRafalgar 7-9939

GUSTAVE L. BECKER
PIANIST, COMPOSER and TEACHER
Correlates the Essentials of Musicianship with Technic
Steinway Hall, 113 West 57th St., New York
Tel. COlumbus 5-9505

NORMAN JOLLIFFE
BASS-BARITONE
TEACHER OF SINGING
Studio 171 W. 71st St., N. Y. TRafalgar 7-0553
15th Year Soloist Marble Collegiate Church

ERNEST CARTER
COMPOSER - CONDUCTOR
115 East 69th Street
New York City
Telephone: RHinelander 4-8623

EDGAR SCHOFIELD
TEACHER OF SINGING
50 West 67th Street, New York
Telephone: ENdicott 2-9527

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone: AUdubon 3-3748

DEZSO D'ANTALFFY
COMPOSER AND ORGANIST
Radio City Music Hall
New York City

PAUL REIMERS
TEACHER OF SINGING
OF JUILLIARD SCHOOL FACULTY
57 West 46th St., New York City
Telephone BRyant 9-1937

FRANCIS MOORE
PIANIST—TEACHER
169 East 78th Street, New York City
Telephone REgent 4-8226

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
205 West 57th St., New York
CIrcle 7-1728

MARY DEWSON
DICTION
English—French—German—Russian—Italian
168 Franklin St. Quincy, Mass.

RAYMOND BAUMAN
PIANIST
Sherman Square Studios, 160 West 73rd St., New York TRafalgar 7-6700

JOHN BRYANT ITELL
ARRANGEMENTS
ORCHESTRATIONS
1416 Steinway Hall, New York City
Telephone SHore Road 5-3588

EDGAR STILLMAN-KELLEY
COMPOSER-AUTHOR
Pilgrim's Progress,
Alice in Wonderland,
New England Symphony, etc.

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

F. W. RIESBERG, A.A.G.O.
Organist Sesquicentennial Exposition
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 310 W. 92nd St.
Tel.: SChuyler 4-4140
Personal Address: 601 West 140th Street
Tel.: EDgecombe 4-4819

EDOARDO PETRI
TEACHER OF SINGING
Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone: PEnn. 6-2626

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 257 West 86th Street, New York
Phone: SUsquehanna 7-6625
Also Classes for Children

LOUISE GERARD-THIERS
TEACHER OF SINGING
Concerted Operatic Interpretation
Concert Repertory
805 Carnegie Hall, N. Y. Phone CIr. 7-8515

CARL M. ROEDER
TEACHER OF PIANO
TECHNIQUE, LITERATURE AND INTERPRETATION
Member of Faculty of the Juilliard School of Music.
Director of Music in the Barrington School for Girls, also holding Summer Course there.
Studios: 607-608 Carnegie Hall New York.

SUSAN BOICE
TEACHER OF SINGING
Season 1936-37 begins Sept. 15, 1936
601 Steinway Hall, 113 W. 57th St.
New York Tel. CIrcle 7-0187

MME. FLORENCE LEE HOLTZMAN
VOICE—OPERA—CONCERT COACHING
Private Theater—217 East 64th St., New York
Telephone REgent 4-8025

EDWARD HARRIS
ACCOMPANIST—COACH
Concert and Radio Repertory for Singers
Studio: 111 East 37th St., N. Y.
Phone: LExington 2-5274

CLAUDE GONVIERRE
PIANIST-COACH
Dir. Piano Dept., Ash Institute of Music, Bk
Studio: 170 E. 78th St., N. Y. REgent 4-1121
Personal Rep.: Sally Spence, Hotel Fairfax, N. Y.

EDWIN ORLANDO SWAIN
BARITONE AND TEACHER OF SINGING
157 West 79th Street, New York City
Telephone, SUsquehanna 7-1153

SOLON ALBERTI
TEACHER OF SINGING
ACCOMPANIST
COACHING IN RECITAL—ORATORIO—OPERA
RADIO—REPERTOIRES
161 West 54th St., New York CIrcle 7-5521

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
884 West End Ave., Cor. 103rd St., New York
Telephone: ACademy 2-0588
Will Accept Advanced Violin Pupils

Accredited Musical Courier Correspondents*

Foreign

ARGENTINA, S. A.
Buenos Aires: Jorge M. White, Paraguay, 1207.

AUSTRALIA
Adelaide: Cynthia Hendrickson, 26 Watson Ave., Rose Park, Adelaide, South Australia.
Sydney: Elizabeth Plummer, 4 Monaco Flats, Anderson Street, Double Bay.

AUSTRIA
Vienna: Dr. Paul A. Pisk, Schleifmuehlgasse 19, Vienna IV.

BELGIUM
Brussels: Sidney Vantyn, 108, rue Garibaldi.

CANADA
Calgary: Frederick Fraser, 419-13th St., N. W.
Halifax: A. Earle Giffin, 32 Mott St.
Montreal: J. Henri Goyer, c/o Mr. Victor Pager, 413 Power Bldg.
Saskatoon: Lyell Gustin, 512 Tenth St.
Toronto: Bernard Preston, 294 St. George St.
Victoria, B. C.: Alan A. Fraser, Seven Oaks.
Winnipeg: Archibald Cooper, 475 Elgin Ave.

CHINA
Shanghai: Vanya Oakes, Care American Express.

CUBA
Havana: Huberto de Blanck, Avenida Simon Bolivar 77-79.

CZECHO-SLOVAKIA
Prague: Gerth-Wolfgang Baruch, Soborska 8, Prague-Dejvice.

DENMARK
Copenhagen: Christian Leth-Nielsen, Nicolai Plads 5—4e.

EGYPT
Cairo: Gerhard Willner, 113, rue Kasr el Aini.

ESTHONIA
Tallinn: Nikolai Lopatnikoff, Reimani 17.

FINLAND
Helsingfors: Nikolai Lopatnikoff, Pension Central, Alexandersg. 46.

FRANCE
Paris: Irving Schwerké, 6 Square Leon Guillot, XV.

GERMANY
Berlin: Heinrich Franke, Suarez str. 41, Charlottenburg-5-Berlin.
Cologne: Adolf Spies, 569 Neusserstr.
Dresden: Elinor Janson, Reichs str. 13. Dresden A. 24, 'phone 45078.
Frankfort-on-Main: Hermann Lismann, Hermann Goering Ufer 82.
Hamburg: Edith Weiss-Mann, Alte Rabenstrasse 34, Hamburg 13
Leipsic: Clarence Ehrhardt, Jr., Wilhelmstrasse 40, II.
Munich: Dr. Wilhelm Zentner, Grutznerstrasse, 6/1.

GREAT BRITAIN
Edinburgh: William Saunders, 15 Morningside Grove.
London: César Saerchinger, 14, Langham Place, W. 1.
Manchester and Liverpool: Norman Meorcroft, 218 Deane Road, Bolton, Lancashire, Eng.

GREECE
Athens: Frank Choisy, 60 Zoodohou Pighis.

HOLLAND
Amsterdam: Eveleth van Geuns, Olympiaplein Straat 39.

HUNGARY
Budapest: Alexander Jemnitz, V1, Bulyovszky Ucca 21.

IRISH FREE STATE
Dublin: M. F. Linehan, 37 Wellington Road.

ITALY
Florence: Dorothy Nevile Lees, 24, via Foscolo.
Milan: Mary Tibaldi Chiesa, Via Petrarca 16.
Rome: Stella Saxton, Excelsior Hotel.

JAPAN
Tokyo: I. J. Fisher, 495 Itchome, Totsuka-machi, Yodobashi-ku.

MEXICO
Mexico City: Verna Carleton Millan, Avenida Veracruz Num. 69.

MONACO
Monte Carlo: Sébastien Jaspard, La Vedetta, Escaliers Sainte-Devote, No. 3.

POLAND
Lemberg (Lwów): Alfred Plohn, Ul Tad. Holowki II.
Warsaw: Karol Stromenger, Wilcza 5, m. 9.

RUMANIA
Bucharest (III): Romeo Alexandrescu, 87, rue Aurel Vlaicu, et.I.

SPAIN
Barcelona: Baltasar Samper, Via Layetana 21, 2°
Madrid: José M. Franco, 5, General Arrando.

SWEDEN
Stockholm: Herman Glimstedt, Linnégatan 83.

SWITZERLAND
Geneva: Georges Perret, 27, Chemin de Miremont. 'Phone: 51.451.
Zurich: Josef Kisch, Splügenstrasse 4.

U. S. S. R.
Moscow: Miss Valentine V. Konin, Kabanikhin Per. 38, kv. 9, Moscow 36.

Domestic

ALABAMA
Birmingham: Alice Graham, 2135 Highland Ave.

ARIZONA
Phoenix: Montague A. Machell, 707 West Latham St.

CALIFORNIA
Los Angeles: Richard Drake Saunders, 5617 Hollywood Blvd., Hollywood, Calif.
San Diego: Helen Bagg, 1327 West Lewis St.
San Francisco: Constance Alexandre, 3300 Clay St.

COLORADO
Denver: Gustav Schoettle, 210 W. 13th Ave.

CONNECTICUT
New Haven: Elizabeth Kirjofsky, 117 Sheffield Ave.

DISTRICT OF COLUMBIA
Washington: George Sklar, P. O. Box 201.

GEORGIA
Atlanta: Mabelle S. Wall, Henry Grady Hotel.

INDIANA
Indianapolis: Herschell C. Gregory, 404 N. West St., Lebanon, Ind.

LOUISIANA
New Orleans: Ottilie Lambert, 2036 Napoleon Ave.

MAINE
Portland: Sylvia Rowell, 163 Neal Street.

MARYLAND
Baltimore: Gustav Klemm, 920 St. Paul St.

MICHIGAN
Ann Arbor: Alan McLean Taylor, 224 E. Maumee St., Adrian.
Detroit: Ruth C. Brotman, 2656 Calvert Ave.
Grand Rapids: Helen Baker Rowe, 119 Prospect Ave., N. E.

MINNESOTA
Duluth: Carl B. Costello, The Duluth Herald, 424 West First St.
Minneapolis: Earle G. Killeen, U. of Minnesota.

MISSOURI
Joplin: H. D. Rohards, 203 North Moffat.
Kansas City: Mrs. Paul C. Barbee, 3539 Central St.
St. Louis: Oscar Condon, 1004 Olive St.

NEBRASKA
Omaha: Jean P. Duffield, 5107 Underwood Ave.

NEW JERSEY
Trenton: Miss Elma Lawson Johnston, 8 Atterbury Ave.

NEW YORK
Binghamton: Irene Smith, 562 Chenango St.
Buffalo: Louise H. Marvin, 254 Highland Ave.
Rochester: Gardner Read, Eastman School of Music.
Syracuse: Harold L. Butler, Syracuse University.
White Plains: Edna Horton, 27 Knollwood Park.

OHIO
Cincinnati: Marie Dickoré, 3362 Morrison Ave., Clifton, Cincinnati, O.
Cleveland: Rosa H. Widder, 1740 Coventry Rd.
Columbus: Harold G. Davidson, 2123 Iuka Ave.

OKLAHOMA
Oklahoma City: Mrs. Frances Potter Hauser, Shrine Auditorium.

OREGON
Portland: David Piper, 702 Studio Bldg.

PENNSYLVANIA
Philadelphia: Margaret M. Coddington, 5808 Florence Ave.
Pittsburgh: Ralph Lewando, 121 Elysian Ave.
Reading: Mrs. Raymond W. Albright, 1524 Palm St.

RHODE ISLAND
Providence: Blanche N. Davis, 33 Henry St., Edgewood, R. I.

TEXAS
El Paso: Mrs. Hallett Johnson, 1311 Montana St.
Fort Worth: E. Clyde Whitlock, 1109 W. Cannon St.
Houston: Katherine B. Morgan, 1117 Jackson Blvd.
San Antonio: Mrs. Stanley Winters, 511 Avenue E.

VIRGINIA
Richmond: John George Harris, 3616 Noble Avenue.

WASHINGTON
Seattle: John Hopper, 5646 Brooklyn Ave.

WISCONSIN
Milwaukee: Justin McCarthy, Box 92, Delafield, Wis.

*See first editorial page for list of other representatives.

WHOLE NO. 2904
VOL. CXIV—No. 2

Published weekly October to May inclusive, monthly June, July, August and September by Musical Courier Company, Inc., 113 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly subscriptions $3.00—Europe $4.50—Canada $4.00.

FIFTY-SEVENTH YEAR

RICHARDSON **IRWIN**
TEACHER OF SINGING
55 Tiemann Pl., N. Y. C. Tel. MOn. 2-9469

GEORGE **COMPTON**
TEACHER OF SINGING COACHING FOR RADIO
160 W. 73rd Street New York City
SUsquehanna 7-4136

NADINE WATERS
COLORED LYRIC SOPRANO
1412 Steinway Hall, New York City

ANGEL AGNES **DONCHIAN**
VOICE CULTURE
Hudson View Gardens, 183rd St. & Pinehurst Ave., Tel. WAds. 8-7600. Studio: 1013 Carnegie Hall, N. Y.

EDWIN McARTHUR
COACH—ACCOMPANIST
350 West 57th St., New York Circle 7-2178

CLAUDE **WARFORD**
TEACHER OF SINGING
344 West 72nd St., N. Y. TRafalgar 7-0764

VLADIMIR **PADWA**
Pianist—Accompanist—Teacher
Accompanist for MISCHA ELMAN
Apt. 3A, 246 W. 73rd St., N. Y. C. Tel. Sus 7-8364

MAUD **KEY SHELTON**
Soprano
CHICAGO GRAND OPERA
825 Orchestra Hall Bldg. Chicago, Ill.

RAPHAEL BRONSTEIN
TEACHER OF VIOLIN
98 Riverside Drive (corner 82nd St.), New York
ENdicott 2-6029

FRED **BULDRINI** VIOLIN
Member of the AMATI TRIO
CONCERTS—RECITALS
3346-86th St., Jackson Heights, N. Y.
Phone HAvemeyer 9-2373

A. VERNE **WESTLAKE**
SUMMER MUSIC COLONY
FOR PIANISTS & TEACHERS
"The Shack," South Boulevard
NYACK-ON-THE-HUDSON

BERNHARD STEINBERG
TEACHER OF SINGING
Voice Development, Song Coaching, Radio, Stage. Booking Agency Connection. Auditions Free. Phone Afternoons, Circle 7-5420. 205 W. 57 St., N.Y.

SAMUEL **MARGOLIS** VOICE CULTURE
152 West 57th Street, New York
(Adj. Carnegie Hall) Tel. COlumbus 5-9155

MR. and MRS. HENRY HOLDEN **HUSS**
Joint Recitals—Piano and Voice Specialists
Studio: 804 Steinway Bldg., 113 W. 57th St., N. Y.
Tel.: COlumbus 5-9041
Add. 144 E. 180th St., N. Y. Tel.: MOtt Haven 9-0389

THE **WHITNEY** ENSEMBLE
Mgt. NBC Artists Service

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Add.: Congress Hotel, Chicago. Har. 3800

ELEANOR HALL
STEELE—CLOVIS
SOPRANO *TENOR*
JOINT RECITALISTS
Management: Richard Copley
113 West 57th Street New York City

HAZEL **GRIGGS**
PIANISTE-TEACHER
168 E. 63rd St., N. Y. REgent 4-7859

BLANCHE SLOCUM
CONTRALTO
Chicago Conservatory, Kimball Hall, Chicago, Ill.

NADIA REISENBERG
PIANIST
21 East 87th St., New York ATwater 9-7193

SCHUBERT TRIO
Concerts—Recitals—Instruction
Violin, Bertha Shultz; Cello, Constance Veitch; Piano, Olga Sapio.
107 Riverside Drive, N. Y. C. ENdicott 2-8066

SERGEI TARNOWSKY
PIANIST-TEACHER
STUDIO: 75 East Division St., Chicago, Ill.
Tel. Delaware 8594

GIACOMO **BOURG**
BARITONE and TEACHER
Prepares for Opera, Oratorio and Recital
Teacher of Amy Ellerman
160 West 73rd St., N. Y. C. Tel. TRaf. 7-6700

DINO BIGALLI
CONDUCTOR — VOCAL COACH
1011 Auditorium Building, Chicago, Ill.

Mildred DILLING
HARPIST
Management: Haensel & Jones, Steinway Hall, N. Y.
Studio: 400 East 52nd St., N. Y. PLaza 3-8717

Jean Buchta
Harmonist-Pianist-Lecturer
Music Director, Harmony Guild of New York
200 W. 58th St., New York Circle 7-2000

GEORGE ANSON
PIANO
School of Music
Illinois Wesleyan University, Bloomington, Ill.

PIETRO A. YON
ORGANIST
Carnegie Hall, New York City Circle 7-0851

EDWARD **COLLINS**
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

HARRIET FOSTER
CONTRALTO—VOICE and COACH
140 East 88nd Street, New York City
Telephone: Wickersham 2-5527

MINNETTA RIGGS GREENWELL
Accompanist-Concert Organist—Assisting Artist for late Evan Williams and other famous artists.
1400 Lake Shore Drive, Chicago. Tel. Whitehall 4180

FRANCO **Autori**
CONDUCTOR
BROOKLYN SYMPHONY
220 Summer Street, Buffalo, New York

CHARLES SANFORD SKILTON
Composer and Organist
University of Kansas Lawrence, Kansas

HANNA BUTLER
Art of Singing
512 Fine Arts Building Chicago, Ill.

JOAN PEEBLES
CONTRALTO
Opera — Oratorio — Concert
1416 Steinway Hall New York City

ARPAD SANDOR
COACH
PROGRAM BUILDING FOR RECITALS
136 W. 55th St., New York Phone: Circle 7-6364

LUCILE **DRESSKELL** MILES
VOICE — VIOLIN — VIOLA D'AMORE
"A Different Program"
511 W. 113th St., N. Y. C. MOnu. 2-9014

HARRIET CASE
TEACHER OF SINGING
1625 Kimball Bldg., Chicago, Ill.
Har. 4868 Drexel 5890

HELEN LANIER
SOPRANO
Mgt. Richard Copley, 113 West 57th St., New York

Ann Freschmann
DANCER
G. H. Dalrymple, Personal Representative
106 West 57th Street New York City

EMILY ROOSEVELT
SOPRANO
Mgt. Richard Copley, 113 W. 57th St., New York

RUTH **SHAFFNER**
SOPRANO—Soloist St. Bartholomew's Church
904 Park Ave., N. Y. BUtterfield 8-8411

ALBERTO V.
SCIARRETTI
Pianist—CONDUCTOR—Voice
148 West 57th St., New York. Circle 7-5392

LUISA **MONTEZ**
AND COMPANY
Spanish-American Folk Song Fiesta in Costume.
Bane Booking Bureau,
45 Prospect Pl., Tudor City, N. Y. C.

Mme. Melanie GUTTMAN-RICE
VOCAL INSTRUCTOR—Special courses for practical use in the theory and psychology given to teachers of singing.
Endorsed by Artur Bodanzky
370 Central Park West, N. Y. C. Riverside 9-3259

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO, ILL

ALFRED **BOYCE**
TEACHER OF SINGING
128 W. 59th St., N. Y. C. CIrcle 7-7290

MADELENA **PALTENGI**
LYRIC SOPRANO
CONCERTS AND COSTUME RECITALS
160 W. 73rd St., N. Y. Tel. TRaf. 7-6700

LUDWIG JUHT
CONTRABASS SOLOIST and TEACHER
Member Boston Symphony Orchestra
Concert Mgt. Bertha Wells, 327 Newbury St., Boston

PAUL **GUNDLACH**
Composer-Pianist — Coaching, Accompanying
Kellogg Hall, Battle Creek, Mich.

ETHEL and OTTO
LUENING
1416 Steinway Hall, New York

ETTA **HAMILTON MORRIS**
TEACHER OF SINGING
102 Pierrepont St., Brooklyn, N. Y. Tel. MAin 4-6935

MAURICE MATTESON
Director CAROLINA FOLK SINGERS
University of South Carolina, Columbia, S. C.

TOLLEFSEN TRIO
Piano—Violin—Cello
CONCERTS—INSTRUCTION
946 President St., Brooklyn, N. Y. STerling 3-3730

Liszt Academy of Musical Art
Boarding & Day School—Constance H. Beaver, Dir.
Ida Haggerty-Snell — Scientific Voice Placement.
WAWA, Pa. Branch: 35 E. 30th St., N. Y. C.

MARCELLA GEON
PIANIST—TEACHER OF PIANO
AND VOICE — OPERALOGUES
Studio: 160 W. 73rd St., N. Y. Tel. TRafalgar 7-6700

EDYTHE MAY **CLOVER**
CONCERT PIANIST and TEACHER
Scharwenka Exponent
123 West 75th St., N. Y. C. SU. 7-9564

KATE S. CHITTENDEN
PIANOFORTE—REPERTOIRE—APPRECIATION
The Wyoming, 853 Seventh Ave., (55th St.)
Circle 7-5329

CESARE STURANI
VOICE — COACH
Hotel Ansonia, New York City
Phone: TRafalgar 7-8770

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music of Union Theological Seminary. 412 Fifth Ave., N. Y. C.

CONSTANCE **BEATUS**
Soprano
Bane Booking Bureau
45 Prospect Place, Tudor City, New York City

The New York Symphonette
WOMEN'S ORCHESTRA
Manager: Charles Braunhut,
45 John St., New York BEekman 3-7241

ELINOR REMICK **WARREN**
COMPOSER—PIANIST
410 S. Arden Blvd. Los Angeles, Calif.

SIBYL SAMMIS Mac DERMID
SOPRANO PUPILS ACCEPTED
SHERMAN SQUARE STUDIOS
160 W. 73rd St., N. Y. C.
Tel. TRafalgar 7-6701 and ENdicott 2-0748

SUE **HARVARD**
SOPRANO
Marble Collegiate Church, New York City
Address: 1412 Steinway Hall, New York City

BERTHA OTT CONCERT MANAGEMENT
SUITE 1605—59 E. VAN BUREN ST., CHICAGO
Concerts and Recitals—Write for Information

N. Y. School of Music & Arts
Special Summer Courses for Teachers
310 West 92nd St., New York City
Tel. SChuyler 4-4140

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training
Catalog describing all courses from Secretary
Carnegie Hall, New York City

Trinity Principle Pedagogy
MUSICIANSHIP
SIGHT SINGING { not "do re mi" / not numbers / not intervals
Working knowledge in three months course.
EFFA ELLIS PERFIELD
103 East 86th St. (at Park Ave.) N. Y. C.

DALCROZE SCHOOL
OF MUSIC
PAUL BOEPPLE, Director
ALL BRANCHES OF MUSIC
9 East 59th Street New York

ZOELLNER SCHOOL OF MUSIC
Founded by ZOELLNER STRING QUARTET
Amandus Zoellner, Dir.
1871 Virginia Road
Los Angeles, Calif.

LAWRENCE COLLEGE CONSERVATORY OF MUSIC
APPLETON, WISCONSIN
Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.
CARL J. WATERMAN, *Dean*

INSTITUTE of MUSIC & FINE ARTS
Courses in Piano, Voice, Violin, etc.
MASTER CLASSES
SUMMER 1936
919 Atlantic Ave.
Long Beach, Calif.

MU PHI EPSILON
National Music Honor Sorority
National President: BERTHA M. KING, Minneapolis, Minn.
NATIONAL CLUB HOUSE
333 Central Park W., Apt. 33, New York
Telephone RIverside 9-9332
EDNA M. WERDEHOFF, Mgr.

JOHN PANE-GASSER
LEADING DRAMATIC TENOR
CHICAGO GRAND OPERA
Address:
825 Orchestra Bldg., Chicago

Westminster Choir School
Training choral conductors for the church, civic chorus, school and college
JOHN FINLEY WILLIAMSON, *President* PRINCETON, N. J.

FALL TERM OPENS SEPT. 21
Courses toward Bachelor of Music, Master of Music, Artist Diploma.
Public School Music Course in conjunction with Western Reserve University.
The Cleveland Institute of Music
BERYL RUBINSTEIN, Director 2605 Euclid Avenue, Cleveland, Ohio

Vol. CXIV, No. 2
Whole No. 2904

MUSICAL COURIER

Weekly Musical Newspaper Established 1889

New York
August, 1936

Annual Vienna Music Festival Brilliant In Plan and Effect

Weingartner, Walter, Furtwängler, Klemperer and Ormandy Wield Batons—Marian Anderson in Brahms Rhapsody—Huberman and Moriz Rosenthal Move Hearers

By PAUL A. PISK

VIENNA.—The first three weeks in June witnessed some brilliant musical doings. The State Opera enjoyed success with Millöcker's newly arranged The Beggar Student. Lavishly staged and excellently sung, the new-old work struck a light note in the dignified opera house. Adele Kern, Margit Bokor, Charles Kullmann and others with the Philharmonic (Weingartner conducting) made the frothy concoction truly appealing.

A series of special performances of German and Italian operas with guest artists and conductors also scored. Furtwängler gave his warm reading of Tannhäuser, Lotte Lehmann and Max Lorenz being the chief protagonists. Bruno Walter's Tristan, though considerably disturbed by Nazi demonstrations, was nevertheless memorable, and Weingartner's masterly readings of The Ring, with Schorr as Wotan, were particularly distinguished. Verdi's Othello conducted by Vittorio de Sabata, with Harriet Henders (American soprano of the Prague Opera) as Desdemona, and Martin Oehmann in the title role, also won much admiration.

NEW COMIC OPERA THEATRE

The Ronacher Theatre, erstwhile music-hall, has been transformed into a Comic Opera. The first performance featured Three Waltzes, a Strauss mélange, consisting of three acts to music by the two Johanns and Oskar, respectively. The charmingly simple story continues through three generations, ending in modern times with the hero and the heroine as stars in the movie firmament. Manager Goldner had such success with this play that it has already been sold to America and England.

ORCHESTRAL CONCERTS

An all-Beethoven program marked the opening of the Festival Weeks. The Vienna Philharmonic, Otto Klemperer at the helm, did Egmont Overture and fifth symphony. Bronislaw Huberman was cheered for his superb interpretation of the violin concerto. Followed a pair of concerts conducted by Bruno Walter, the first composed of Haydn, Mozart, Schubert, Suppé, and Strauss; the second, an all-Brahms program, enlisting the services of Marian Anderson, who scored as soloist in the Rhapsody for contralto and orchestra.

Other events consisted of two Serenades conducted by Kabasta, choral and chamber music at the Beethoven House, and a memorial concert of chamber music held in the house in which Schubert was born.

ORMANDY MAKES HIT

Eugene Ormandy was strikingly received by Vienna, his list of Beethoven's eighth, Schönberg's Verklärte Nacht, and Respighi's Pines of Rome, revealing him as an informed and dynamic conductor. If applause and recalls are an omen, it would seem that Ormandy is welcome to return to Vienna when and as often as he likes.

The State Academy for Music's international contest for singers and pianists was attended by fully three hundred aspirants from many parts of the world. Out of the wealth of talent displayed, the singing contest was won by Luise de Paola, Italian coloratura, while piano prizes went to two Russians, Jacob Fliere and Samuel Gillels. Special mention should be made of Monique de Bruchollerie (France) and vocalists Enzo Mascherini and Andersson.

RECITALS

Huberman's concert of Dvorak, Mendelssohn, Beethoven and Mozart, in which he was accompanied by the Philharmonic Orchestra under Steinberg (Generalmusikdirektor at Frankfort-on-the-Main) was a feast for the soul. Marian Anderson won new laurels in a recital of Finnish, Schubert, and Negro spiritual songs. John Hartigan, from San Francisco, was appreciated for his baritone richness and vocal mastery. Josef Schmidt and Artur Cavara (tenors) won favor at their recitals.

HISTORICAL SETTINGS

Many historical spots on the musical map in the environs of Vienna have staged interesting performances. Castle Kreuzenstein, near Korneuberg on the Danube, was the enchanting site of a concert of fourteenth and sixteenth century choral music, given by the Wiener Kammersingverinigung, followed by works for wind instruments, in which the players were cunningly hidden on the towers and walls of the building. Baden staged two comic operas, Schauspieldirektor (Mozart) and the Elixir of Life (Monsigny) renovated by Hans Gal.

St. Stephen's Cathedral was the scene of a Liszt commemoration mass, while a splendid marble monument by Jary was unveiled at Eisenstadt, the town where Liszt was born. The musical part of the program given by the Philharmonic Orchestra, presented two Liszt pupils: Felix Weingartner, conductor, and Moriz Rosenthal, pianist, who played the master's E flat concerto. No wonder the audience was moved to tears and endless applause.

Paderewski in Film

SENHAM.—Paderewski, the pianist and former premier of Poland, is here taking part in a film called Moonlight Sonata, the scenario of which is taken from incidents in his life. Paderewski is seventy-five years old. R. P.

Crooks Feted in Australia

(Special cable to the Musical Courier)

MELBOURNE, AUSTRALIA.—Richard Crooks' fourth concert in this city was a notable success, and the next four have been completely sold out. The tenor's concerts in Sydney have been extended from the originally announced five to ten, and his schedule also lengthened in Melbourne. K. W.

Paris Opéra-Comique Personnel Forces Director's Resignation

"Strikers" Intrenched in Theatre—Grand Opéra Moves Temporarily —Toscanini in Two Concerts—Argentina, Escudero, Ballet Jooss Draw Dance Enthusiasts—Concert Deluge Ends Season

By IRVING SCHWERKÉ

PARIS.—The most unlooked-for event happened at the Opéra-Comique. After the last performance of the season (Tosca) the house staff, from musicians to charwomen, refused to go home, took possession of the theatre and refused to vacate unless P. B. Gheusi, the artistic director, would consent to resign.

Discussion raged. The papers were full of pros and cons, open letters were published, the whole town (nay, the entire nation) talked, and various members of the Opéra-Comique personnel made speeches over the radio. Upshot—Gheusi resigned and the "strikers" returned peacefully to their domiciles.

The matter is now in the hands of government officials, the theatre is closed for the summer, and what will happen there next autumn at opening time remains a matter for conjecture.

OTHER MATTERS OPERATIC

The production at the Comique of Alfano's Cyrano de Bergerac, lyrical drama in five acts, after the piece by Edmond Rostand, adapted by Henri Cain, left much to be desired. The score obscures the verbal spice of the original document, and though the cast did their best, it was not nearly good enough. Albert Wolff conducted.

A benefit performance of Tosca, at the Comique, attended by the President of the Republic and Madame Albert Lebrun, and under the patronage of H. E. the Italian Ambassador and Madame Cerruti, featured Lauri-Volpi, and had Carlton Gauld as the sinister Scarpia and Elen Dosia in the title role. Bellezza conducted.

The Grand Opéra, which has closed for repairs (the troupe now is at the Sarah Bernhardt Theatre), gave its customers some tempting attractions. Lily Djanel appeared several times as a magnificent Salome. Lauritz Melchior was applauded in Tannhäuser and Lohengrin. Bruno Walter directed Fidelio and Don Giovanni. In the former we had Lotte Lehmann, splendid in the principal role, Volker as Florestan, Lotte Schoene as the fine jailor's daughter, Baumann as Rocco. Don Giovanni brought Ezio Pinza in the title part, Virgilio Lazzari as Leporello, Dino Borgioli as Don Ottavio, Lotte Schoene as Zerlina and Dusolina Giannini as an excellent Donna Anna.

The Théatre de la Porte Saint-Martin offered André Burdino in the role of Werther and every time he sang there was an ovation. In this, as in some other French parts, Burdino is magnificently qualified.

BALLET IN VOGUE

Shortly before her lamentable passing, Argentina danced Amor Brujo (de Falla) at the Grand Opéra thrillingly. Both the score and the dancer seemed more wonderful than ever. She was seconded by Escudero as Carmelo. Paul Paray led the orchestra.

The Grand Opéra also did Le Roi nu, scenario by Serge Lifar after the Andersen tale, music by Jean Françaix, Lifar assuming the part of the King; Un Baiser pour rien, libretto by M. Nino, music by Manuel Rosenthal, Mlle. Lorcia and Serge Peretti in the principal roles; and Ileana, by Marcel Bertrand, Serge Peretti and Camille Bos in prominence. M. Szyfer conducted the first-named, Paul Paray the other two. The Comique's one attempt at new ballet consisted of La Rosière du Village, libretto by Guy de Teramond, music by Henri Tomasi, Solange Schwarz and Constantin Tcherkas in the foreground. And the season of the Ballet Jooss, at the Théatre des Variétiés, was extraordinarily successful.

WITH THE ORCHESTRAS

Pierre Monteux and his Orchestre Symphonique de Paris gave an unusually fine series of four concerts, featuring great symphonic works and eminent soloists: Arthur Rubinsten in the Beethoven fifth piano concerto; Lotte Lehmann, in songs by Strauss; Argentina, in dances to music by Falla and Granados, and Kreisler in the Beethoven and Brahms violin concertos. The audiences were strongly enthusiastic.

Toscanini was heard twice with "an orchestra of a hundred musicians." His programs consisted of Bizet, Berlioz, Franck, Ravel, Saint-Saëns (Robert Casadesus in the C minor piano concerto, playing in a captivating manner) Weber, Brahms, Beethoven and Wagner. Toscanini won his usual triumphs.

The Orchestra of the Paris Philharmonic Society also gave two seances. The first brought Schumann, Beethoven (Carl Flesch in the violin concerto) and Arthur Lourié (Concerto Spirituale). Charles Munch conducted. The second list had Mozart, Bizet (symphony in C) and Igor Markevitch (Paradise Lost) the latter under the composer's direction, the others under M. Munch. Paradise Lost (enlisting the services of the

(Continued on page 32)

Scottish Cities in Musical Argument

Prospects Favorable for Agreement—Mozart Society Plans for Wider Membership and Activities—Szell Succeeds Barbirolli—Scotch Competitive Festivals

By WILLIAM SAUNDERS

EDINBURGH.—Edinburgh Concert Society, Ltd., is still striving with all the forces it can control to save the Scottish Orchestra Concerts in Edinburgh. Three proposals are at present under the consideration of the Glasgow executive. (1) That the Glasgow Choral and Orchestral Union who engage the Scottish Orchestra, should charge a lower hiring fee than they have in the past. (2) That Glasgow and Edinburgh pool their respective guarantee funds and make one call on the aggregate deficit. (3) That Glasgow take over the whole administration and responsibility of the Edinburgh concerts as well as of the Glasgow ones.

Such are Edinburgh's proposals and Glasgow has never been greatly amenable to suggestions emanating from Edinburgh, but this time the latter city is thoroughly in earnest and Glasgow will probably either have to accept the situation as it has developed or lose the support of Edinburgh altogether—and it is doubtful that either of the cities can continue the concerts for any length of time without the other.

Glasgow's last season was continued two weeks longer than had been the custom in other years but the result proved disastrous and it was resolved to discontinue the additional concerts during the forthcoming season. The problem however was satisfactorily solved, for a Glasgow lady, Mrs. A. C. Macleod who on many occasions came to the rescue of the orchestra when it was in difficulty, again stepped forward with a generous offer to take upon her own shoulders the full financial responsibility for the extra two weeks. Needless to say the offer was gratefully accepted.

It is long since the Scottish Orchestra has possessed so popular a conductor as John Barbirolli, and his having been relieved for ten weeks to conduct the New York Philharmonic Orchestra, has further complicated matters. However, an excellent substitute has been found in George Szell of Prague.

Another Glasgow effort merits commendation and support. There has been a semi-private body in that city called the Mozart Society of Scotland, which has done excellent work on behalf of the music of the great composer whose name stands so prominently in the title of the society. The executives of this body consider that the time has now come for an appeal to be made to a much larger public than has hitherto been concerned in its aims and objects, and this

(Continued on page 30)

Palma Chopin Festival

PALMA, MALLORCA.—This year's Chopin festival took in June 11, 12, 13 and 14. It was well attended and the performances greatly enjoyed. The program of the first day comprised a concert of choral music by Villalonga, Mas Porcel, Cicely Foster, and Almandoz, sung by the Capella Classica of Mallorca, directed by Father Thomas; a recital of songs by Chopin, Fauré, and Franck interpreted by Dinah Sinety (Jaume Roig at the piano), and works of Torrandell and Handel sung by the Capella Classica.

For the second and third days, the Barcelona Chamber Orchestra conducted by Baltasar Samper, interpreted works of Vivaldi, Bach, Turina, Torrandell, Thomas, Gelabert, Samper, Mozart, Grieg, Volkmann, Roussel, Debussy and Tschaikowsky. The fourth day an illustrated lecture was given by Dr. Otto Mayer, whose subject was Chopin and Musical Romanticism, the talk being exemplified by gramophone recordings of Cortot, Schnabel, Rubinstein, Fischer and others. Concerts were given in Almudaina Palace, the Teatro Principal, of Palma, and the Cartuja of Valldemosa. B. S.

[The foregoing story reached the Musical Courier shortly before the outbreak of civil war in Spain.—EDITOR.]

Stadium Programs Introduce Opera and Ballet Novelties

Iturbi, Kerby, Smallens and Volpe Wield Baton—Noted Soloists Presented

Paul Kerby, British conductor, made his debut with the New York Philharmonic Orchestra at the Stadium on July 8, before an enthusiastic audience. Mr. Kerby, born in South Africa, was trained at the Royal College of Music, London, worked for some years in Vienna and Salzburg, and had conducted the Chicago Symphony Orchestra and Opera Company several years ago. His program included the first Stadium performance of Arthur Bliss' arrangement of a Purcell suite, delightful music of an older day, in which he brought out melodious, aristocratic and sprightly qualities. The Beethoven fifth symphony had a stirring reading; particularly the final movement roused the audience to accord the conductor numerous recalls. The hearing of Elgar's Enigma Variations provided an excellent evidence of Mr. Kerby's feeling for orchestral color, subtleties of nuance and strong sense of structure and form. It was a work offering a formidable task because of its complexities and easily the most impressive of his interpretations. The concert concluded with the Entrance of the Gods into Valhalla from Das Rheingold, after which there was again a warm demonstration for Mr. Kerby.

Smallens-Gershwin Programs

Large audiences were on hand for these two evenings, July 9 and 10, and the reason is clear when it is stated that the popular George Gershwin supplied all the music for the program, which was conducted by another New York favorite, Alexander Smallens.

Gershwin not only enjoyed the distinction of being the only composer presented, but he also functioned as the lone soloist, playing the piano part in his concerto in F, and Rhapsody in Blue. The concerts offered furthermore, An American in Paris and selections from Porgy and Bess—including I Got Plenty o' Nuttin' (which had to be repeated), Bess, You Is My Woman, and My Man's Gone Now. The principal singers were Todd Duncan, Anne Brown and Ruby Elzy, assisted by the Eva Jessye Mixed Choir of twenty-eight voices.

The colored solo vocalists (members of the Guild Theatre production of Porgy and Bess) gave meaningful and spirited accounts of the Gershwin songs, and the chorus sang with racial flavor and rhythm.

Gershwin gave his familiar interpretations on the piano and again made his concerto and rhapsody sound their picturesque measures authentically.

Smallens made his share of the proceedings a complete delight, for he entered whole-heartedly into the spirit of the music, and gave it typical swing, feeling and humor.

The composer-pianist and the conductor shared in the acclamations of the 15,000 or so listeners who constituted the audience of the two evenings.

Elman Hailed as Soloist

It was distinctly Mischa Elman night at the Stadium concert on July 13, for he supplied more than half of the evening's entertainment. After the orchestra started proceedings with a spirited performance of Mendelssohn's Midsummer Night's Dream overture, under the direction of Jose Iturbi, who substituted for the indisposed Paul Kerby, Mr. Elman played the same composer's concerto with his customary technical brilliance and opulent tone. His temperamental mood occasionally led him outside the sphere of the amplifier and made Mr. Iturbi lean from his platform to place the microphone nearer the violinist. After the intermission the orchestra presented Tschaikowsky's Andante Cantabile for strings only. Then Mr. Elman played his scheduled group of pieces consisting of the familiar air from Bach's suite; Hungarian Dance No. 7 by Brahms, and the Ballade et Polonaise of Vieuxtemps.

The insistent applause he received compelled him to add fully six encores, including de Falla's Vida Breve, in which Mr. Iturbi assisted at the piano, and the first performance of Viennese Memories by Paul Kerby (who was present), and which is dedicated to Mr. Elman. This is a composition with melodic ideas modernly treated and with particularly admirable scintillating passages for the violin. It is a welcome addition to the violinist repertoire. Vladimir Padwa was an efficient accompanist. The concluding orchestral number was Dukas' Sorcerer's Apprentice, brilliantly performed and a fitting close to an interesting concert. Among the celebrities present in the second largest audience of the season was Mayor La Guardia. G. F. B.

Initial Opera Is Trovatore

The summer opera season at Lewisohn Stadium was opened on July 16 with a production of the Verdi favorite, Il Trovatore. Ideal weather conditions and the improved stage equipment permitted an excellent performance on the opening night and also on the following night when a repeat engagement was given. The cast, which proved most satisfactory, presented Anne Roselle as Leonora, Cyrena van Gordon as Azucena, Thelma Votipka as Inez, Pasquale Ferrara as Manrico, Carlo Morelli as Count Di Luna, Louis d'Angelo as Ferrando, and Charles Haywood as Ruiz. The chorus was composed of regular members of the Metropolitan Opera ensemble.

The familiar story of the gallant troubadour and his revengeful gypsy foster-mother was portrayed with marked lucidity and a careful adherence to continuity. Handicaps usually confronting artists singing on open-air sound equipped platforms were contended with so skilfully that the voices reached the ears of the listeners without distortion or echo. Anne Roselle sang delightfully and played her part with authenticity. Cyrena van Gordon in the role of the old gypsy was convincingly dramatic and scored heavily with her vocal contributions. Carlo Morelli as the scheming count made a sinister villain, and Pasquale Ferrara set forth his Manrico arias with brilliancy. Alexander Smallens led the Philharmonic forces with precision and judgment. Both evenings found the stadium crowded with opera lovers who applauded and cheered the principals and the orchestra. J. S.

Arnold Volpe Presides

The original stadium concert conductor, Arnold Volpe, who presided over these events from their beginning in the summer of 1918 until 1920, was featured on the podium for the latter half of Saturday evening's presentation. Mr. Volpe led the orchestra with musicianly finesse in two Tschaikowsky works: the fifth symphony in E minor and Caprice Italien. The program was begun under Mr. Iturbi's capable direction, offering the overture to Weber's Der Freischutz and Haydn's Surprise Symphony. J. S.

The Tsar's Bride Presented

The third American production of Rimsky-Korsakoff's opera, The Tsar's Bride, was given a cordial reception by the audience at Lewisohn Stadium on July 23 and 24, presented by members of the Art of Musical Russia Company and the Philharmonic-Symphony Orchestra with Alexander Smallens conducting the performance. This was the first time the opera has been heard in this country since 1929 when it was given a somewhat more successful presentation than resulted from its American premier in 1922 which occurred at the New Amsterdam Theatre.

Upon incidents pertaining to the reign of the uxurious Tsar, Ivan the Terrible, Leo Mey constructed a drama which he set in the autumn of 1572. The story exploits the love of Marfa, daughter of a wealthy Novgorod merchant, for the Boyar, Ivan Lykov; the passion of Griaznoy, member of the Tsar's Guard, for the hapless Marfa; the jealousy of Griaznoy's mistress, Liubasha, who persuades Bomely, court physician, to prepare a poison draft which she substitutes for the love potion ordered by Griaznoy to gain the love of Marfa; the complication arising from the Tsar's choice of Marfa for bride; her ensuing madness as a result of the execution of Lykov, suspected author of the poison dose; the confession of Liubasha and her murder by the infuriated Griaznoy; and finally, the arrest of the latter. In her madness Marfa believes Griaznoy to be her fiance, Ivan Lykov. As the curtain falls she cries: "Come back again tomorrow, my beloved."

REINALD WERRENRATH

sang at the Republican Convention in Cleveland on June 9, the night the keynote speech was delivered by Senator Steiwer. The baritone sang The Star Spangled Banner and The Road to Mandalay, and led the assemblage in the Battle Hymn of the Republic.

To this involved story of the depraved Tsar's reign, Rimsky-Korsakoff wrote the ninth of his fifteen operas; the one he considered his best. In this work the celebrated composer set out to write in a style, *cantilena par excellence* and to Tumenoff's libretto on the Mey drama he constructed a lyric drama which excelled in its vocal ensembles, effective instrumentation, and in its exceeding beauty of melody.

At the recent Stadium presentation the opera was effectively staged and costumed. However, opera and its trappings do not flourish in the light of day and the first act, of which the composer, himself, said presented "one or two dry moments," was further depreciated by the impossibility to use effectual lighting. Before the curtain rose on the second act in which occurs the quartet which rivals Glinka in independent part-writing and also the notably lovely Marfa aria, daylight had faded and the rich color and design of Russian costumes and sets became effective. With the sextet in Act III and the increasing dramatic intensity of Act IV, this opera, which from its seldom performance may be regarded as a novelty, was given satisfying approval by the audience of 7,000 that attended the first performance. Lively interest and complete concentration on the music, the drama, and the protagonists were manifested throughout.

Among the names composing the cast were recognized such as Ivan Ivantzoff (Bomely, the physician), Ivan Velikanoff (Lykov, fiance of Marfa), Vassily Romakoff and George Gordon.

Maria Kurenko, singing the leading role of Marfa, was in no wise new to her task of portraying the hapless daughter of the wealthy Novgorod merchant (Sobakin, Michel Shvetz). She had sung the part early in her career at the Moscow Grand Opera. In its development on the occasion of the Stadium presentation, Mme. Kurenko sang with convincing and traditional style and with the thorough comprehension of the dramatic and musical significance which is given to one whose native language is Russian. Her costuming and acting magnificently suited the role.

Edwina Eustis in her portrayal of Liubasha won the audience through the rich quality of her mezzo-soprano voice. Jeanne Palmer, another American, in her brief appearance as the rich merchant's wife, proved her ability to employ a voice of rich timbre with discrimination. Georges Dubrovsky, whose sonorous baritone voice was first heard at the Stadium's production of Boris Godunoff last season, sang his role (Griaznoy) in good style. Other members were Helen Winters, Zina Ivanova, Tonia Fiher and Jacob Resnikoff.

Dances arranged by Maria Yakovleva presented Leon Fokine as soloist. Alexander Smallens again demonstrated his exceptional abilities as conductor in bringing out the colorfulness of the score. M. S. W.

Paul White Conducts His Symphony

Paul White's first symphony in E minor was a featured work at the July 25 performance at the Lewisohn Stadium. Directed by the composer the symphony revealed a decidedly modern trend with a certain definite adherence to classic structure. It is a fine piece of composition and was well received by the audience. Templeton Strong's Chorale for Strings, a majestic work, was also programmed and excellently conducted by Jose Iturbi, conductor of the evening. M. W.

Iturbi, Bauer, Ganz and Levitzki Play

The largest audience since the opening of the Stadium concerts this season was drawn on July 28, when four eminent pianists featured the orchestral program. Under the baton of Jose Iturbi, who presided at one of the keyboards, the string section of the orchestra assisted Harold Bauer, Rudolph Ganz and Mischa Levitzki, playing the Bach concerto in A minor for four pianos. A lively interpretation marked the playing of the concerto, with coordination worthy of these four important exponents of pianoforte. The audience demanded an encore, in the absence of which the finale was repeated.

The Danzas Andulusas by Infante were wildly applauded and were of a necessity repeated. The response of the artists to the rhythm and mood of the dances left nothing to be asked for. The originally scheduled Unfinished Symphony of Schubert was replaced by the symphony in D minor by Franck. M. W.

William Harms Makes Debut

The concert of July 29 brought the New York debut of William Harms, young pianist from Kansas, the youngest member of the piano faculty of Curtis Institute, Philadelphia, and a pupil of Josef Hofmann. In the Liszt concerto in E flat Mr. Harms was given opportunity to exhibit the sterling gifts of keyboard art that are his. He emphasized the lyric and poetic attributes of the work rather than its more bombastic qualities, and won ardent applause from his audience. Besides this work, Mr. Iturbi conducted the fifth symphony of Beethoven, and deFalla's El Amor Brujo, with Margaret Harshaw, contralto, a singer of finesse who was heard in the same music last year at the stadium. M. L. S.

Catherine Littlefield and Philadelphia Ballet

Dance attractions have always been a drawing card at the Stadium and the Philadelphia Ballet Company, headed by Catherine Littlefield, was no exception on July 30. Ten thousand enthusiastic persons received the offerings: Daphnis et Chloe, a three-act version not seen here before, and Bolero—more familiar to New Yorkers—both set to music of Ravel.

Miss Littlefield has gathered together a fine company, several principals of which are her sister, Dorothie, Alexis Dolinoff, *premier danseur* and ballet master, Thomas Cannon and Edward Caton. To Miss Littlefield is due much of the credit for the success of the performance. The technic of the group is sound and their interpretative ability considerably marked. Furthermore, they put heart and soul into their work, which results in enthusiastic enjoyment by audiences. The Bolero, extremely effective, was the more popular of the two presentations. The costumes were particularly well chosen and attractive. Dorothie Littlefield and Alexis Dolinoff danced the roles in the fantasy.

Miss Littlefield's choreography is admirable and there was much to admire in her conception of Daphnis et Chloe. Alexander Smallens conducted both ballets and gave a good account. J. V.

Heifetz Plays Two Concertos

Jascha Heifetz, as soloist for the Stadium August 3, drew an audience of fifteen thousand people, a record for the season. The program opened with the Mozart Eine Kleine Nachtmusik by the orchestra, under the baton of Jose Iturbi, and was followed by the Mozart D major concerto for violin and strings. Mr. Heifetz played with graceful beauty and clear, pure tone. His second number, played after the orchestra's presentation of Turina's Procession del Rocio, the Glazounoff concerto in A minor, with its beautiful themes and technical intricacies, was brilliantly given. Encores included the Saint-Saëns Havanese and the Sarasate Gypsy Airs. The pyrotechnical features of the latter make it a universal favorite, and in the hands of Mr. Heifetz it is a perfect vehicle for his remarkable technical equipment. The orchestra was at its best both in its own presentations and as accompanist to the soloist. M. S. W.

La Scala's Symphonic Concerts Offer Noted Leaders In Milan

Kleiber and De Sabata Do "Encore" Programs—Respighi Memorial Under Molinari—Schnabel and Lotte Lehmann in Recitals

MILAN—The Milanese public as always has had to content itself with a short spring season of symphony concerts in La Scala. Let us hope that reform is in sight, however, as there are plans for a new concert hall here.

The series was organized by the Scala Direction. Some of the concerts were first class and the audience so numerous that two of the events (those conducted by Kleiber and De Sabata) had to be repeated.

The first concert under Antonio Guarnieri comprised an interesting program: Le baruffe chiozzotte Overture by Sinigaglia, fourth symphony by Brahms (interpreted with delicate shadings and passionate feeling), Canzone dei ricordi, song cycle by Giuseppe Martucci (sung with poetical romanticism and supple voice by Mafalda Favero), Don Juan by Strauss, and Prelude and Death of Isolde by Wagner.

HUNGARIAN MUSIC

The second concert was Hungarian music conducted by Anton Fleischer. The list included first rhapsody by Liszt, in Doppler's arrangement; a dull overture by Carl Goldmark, the title of which, From Italy, was probably the reason why it was given here; the well known Ruralia Hungarica by Dohnanyi; the picturesque Dances of Galanta by Kodaly; the folkloristic first suite by Bartok; and the famous Hungarian March by Berlioz.

The next concert was under Piero Coppola. Franco Claudio Ferrari, seventeen-year-old violinist, met with such stout enthusiasm for his reading of the Brahms concerto that he was obliged to play an extra number, a Capriccio by Paganini. Coppola's part of the evening was Intermezzi Goldoniani by Bossi, Tango by G. C. Sonzogno, Till Eulenspiegel by Strauss, Alborado del Gracioso by Ravel, and Soirée dans Grenade and Cloches à travers les feuilles by Debussy-Coppola.

KLEIBER CONDUCTS

The fourth seance (including no modern music) brought the well known skill of conductor Kleiber, attracted an enormous crowd. Euryanthe Overture (Weber), Unfinished Symphony (Schubert), Siegfried and Götterdämmerung pieces (Wagner), and seventh symphony (Beethoven) were the works with which Kleiber kindled the enthusiasm of his listeners and won ovations.

CHORAL MUSIC

Directed by Vittore Veneziana, the following session was devoted to choral music, the skillful and beloved leader of the Scala chorus giving us works of Marcello, Palestrina, Luca Marenzio, Monteverdi, Orazio Vecchi, Filippo Azzaiolo in the first part of the evening; and in the second, modern arrangements of Italian folk songs by Sinigaglia, Fara, Pratella, Favara and Montanaro. The interpretations were flawless, and a few nights later the entire concert was repeated in the open air, in the Piazza Belgioioso, seat of the Fascio House. Corradina Mola accompanied the chorus on the harpsichord, winning an individual success.

ORCHESTRA UNDER ALCEO TONI

Next, under Alceo Toni (appointed president of the Milan Conservatory, replacing Pizzetti who has been transferred to Rome to occupy Respighi's composition professorship) we had Egmont (Beethoven); third symphony (Schumann); Tartarin of Tarasconne (overture rich in movement and color) by Ennio Porrino, young Sardinian composer; Dreams by Balilla Pratella; and Pines of Rome by Respighi.

DE SABATA DIRECTS

The seventh concert was Verdi's Requiem under Victor de Sabata who has completely won the affections of the local public. Orchestra, chorus and soloists (Maria Caniglia, Ebe Stignani, Aurelio Marcato, Tancredi Pasero) gave de Sabata excellent assistance, the result being a memorable interpretation. Acclamations were the order of the evening.

RESPIGHI COMMEMORATED

The Scala concert season ended with a Respighi commemoration, Molinari coming from Rome to conduct a program of the master's most significant works: Toccata for piano and orchestra (Guido Agosti, pianist), Fountains of Rome, Pines of Rome, Seconda Suite di antiche danze ed arie per liuto, and the Passacaglia from Bach. The audience received Molinari with rousing response.

KOLISCH QUARTET HEARD

This group offered an unforgettable evening. A refined and convincing ensemble, they scored tremendously in Haydn, Schubert and Reger (quintet, assisted by Simon, clarinetist).

LEHMANN AND SCHNABEL PROGRAM

Lotte Lehmann stirred us in a varied program of Brahms, Schubert, Schumann, Wolf and Strauss Lieder. She sang exquisitely, as she always does.

Schnabel gave an exceptional reading of sonatas—three Schubert and one Mozart. Schnabel was not at his best, due to a recent illness. The evening was none the less interesting and we must be grateful to Schnabel for playing such outstanding works.

AMICI DELLA MUSICA

An interesting concert of seventeenth century Italian music for orchestra was given under this society and thanks are due Prof. Fausto Torrefranca who discovered and presented the music to our public. Symphony in C (Sanmartini), concerts in B and G minor (Vivaldi) and concerto in E flat (Luigi Borghi) are beautiful examples, and Roberto Lupi, conductor, interpreted them with accuracy and skill. Assisting artists were Remy Principe, Renato Carenzio, violinists, and Renato Zanfini, oboist.

TEATRO DEL POPOLO

Two excellent concerts closed the season: one by the Poltronieri Quartet and baritone De Luca, the latter singing two beautiful Lieder by Pizzetti, for baritone, piano, violin and viola, the composer at the piano. The second concert was that of the Philharmonic Orchestra of Budapest under Dohnanyi, warmly received in an eclectic menu.

MARY TIBALDI CHIESA.

Argentinian Works Premiered At Buenos Aires Colon Opera

Native Composers Acclaimed—Tosca Offers New Tenor—Vallin and Szigeti Win Hearers—Josef Hofmann Establishes His Keyboard Sovereignty

BUENOS AIRES.—The musical season has been continuing with events of outstanding interest, the Colon performances especially presenting a repertoire of brilliant variety. Rigoletto was given with a cast which included Armando Borgioli (title role), Vina Bovy (Gilda), Bruno Landi (Duke), Ferdinando Autori (Sparafucile), Irra Petina (Maddalena). Ettore Panizza conducted.

Borgiolli did an impressive portrayal of Rigoletto and thrilled his hearers with dramatic singing, magnificent voice and dramatic power.

Mme. Bovy was a Gilda of attractive presence. Her vocalism is characterized by distinctive style and refined artistry. Mr. Landi as the Duke presented his best performance of this season. Youthful in appearance, he projected lovely tones, displaying volume particularly rich in the top register. The Sparafucile of Ferdinando Autori was an outstanding figure in the cast. He is a basso of wide vocal and histrionic resources. Also excellent were the Maddalena of Irra Petina and the characterization of Iouzas Mazeikas as Monterone.

Panizza brought out all the resources of the Verdi score. The audience admired the new decorations designed by Hector Basaldua, with their notable color effects.

RUSSIAN OPERA PLEASES

Rimsky-Korsakoff's admirable Tsar Saltan had its successful restoration. The merits of this score are well known to Musical Courier readers and need no new analysis. The Colon management offered a magnificent production. Emil Cooper, conducting, read the brilliant score with authority and knowledge. Eugen Sdanowski as the protagonist was generally effective. The other parts fell to Oda Slobodskaia, Nina Karandakoff, Ana Lippina, Vincent Jonuskaite, Nicola Lavretzki, Kipras Petrauskas, Pietro Oleka, Georges Joureneff. All acted and sang splendidly, especially Isabel Marengo as the Princess.

The beautiful scenery was that painted by Benois several years ago.

TOSCA WITH NEW TENOR

The principal feature of Tosca was the local debut of Joseph Luccioni, a new tenor from the Paris Opéra who gave us a first class Mario. He has a voice of beautiful timbre with high register sonorous and well produced. As an actor he revealed good dramatics. Alida Vane sang the Tosca of the evening with opulence and power of tone. Armando Borgioli informed Scarpia with authority and vigor. The orchestra under Panizza sounded well as always when he is in command.

GALA AND OTHER EVENTS

The anniversary of Argentine independence brought a special gala performance, with the auditorium completely packed by a brilliant audience which included members of the social and diplomatic circles. President Justo occupied the official box with the principal members of the government. The Argentine anthem was sung by the Colon Chorus, followed by the premiere of the ballet Alleluia by the Argentines Carlos Pedrell and Xavier de Courville.

Perdrell's score reveals serious gifts. The orchestration is refined and well built with modernistic technic. Spanish in theme and atmosphere was de Courville's scenario. The Ballet Corps under the direction of Ian Cieplinsky gave a vivid performance, with Mlle. Dora del Grande and M. Borovsky in feature numbers.

Offenbach's Tales of Hoffmann (not given at the Colon since 1921) was most favorably received. The cast included Vina Bovy, Sara Menkes, Irra Petina, Camil Rouquetty, Ferdinando Autori, Gregori Melnik, Alessio de Paolis and Vittorio Bacciato. Emil Cooper offered a sprightly version of the orchestral score.

Another premiere was the Argentine work La Ciudad Roja by Raul H. Espoile, book by Carlos Schaeffer Gallo. Puccini's Gianni Schicchi partnered the native work. Gallo's dramatic action takes place in the Buenos Aires of 1840, a colorful period which has attracted several librettists. The music of Espoile is of good effect, rich orchestration and light melody. The cast included Isabel Marengo, Pedro Mirassou, Victor Damiani and Felipe Romito. Panizza directed both performances.

Puccini's tunes and merry story had a cast headed by Ferdinando Autori. In other roles Isabel Marengo, Bruno Landi and Sara Cesar registered effectively.

Horacio Butler designed a new decoration for this work, with lovely Florence appearing through the large windows at the left side of Donati's chamber. The picturesque personages in their colorful vestments could be seen in this second plane coming in and out of the house.

Werther, offered with Lucienne Anduran and Georges Thill, and the premiere of Rameau's Castor et Pollux with Marjorie Lawrence, Germaine Hoerner, Martial Singher will be reviewed shortly in this department.

NINON VALLIN SINGS

Ninon Vallin, the French soprano, is here again and gave several recitals at the Colon with fine art. We are looking forward to her performance in the title part of Gluck's Alceste, announced at the Colon for the current week.

HOFMANN CONQUERS

Josef Hofmann, indisputably great pianist, scored an enormous success with his masterful interpretations and tremendous technic. The audiences were enthralled with the magnificent achievements of this sovereign of the piano. His versions of Bach, Gluck, Beethoven, Chopin will long endure here as model examples for the future.

Joseph Szigeti delighted his hearers with his deep musical feeling, his skill of fingers and bow, and notable style. His programs included Corelli, Bach, Stravinsky, the Kreutzer Sonata, Handel, Milhaud, etc., all of them masterfully performed.

JORGE M. WHITE.

ROSA PONSELLE.

A new photograph of the singer who recently made two special broadcasts on the Pacific Coast for General Motors. (Photo by Lusha Nelson.)

Thorborg and Graf Engaged for Metropolitan Opera

Kirsten Thorborg, Swedish contralto, has been engaged for next season by the Metropolitan Opera Association. Miss Thorborg, who has sung in Vienna, Prague and elsewhere on the Continent, made her debut at Covent Garden in London last May. She sings all the leading contralto roles in the Wagner operas, but her repertoire is not limited to these. Miss Thorborg is at present taking part in the Salzburg Festival.

Herbert Graf has been engaged by the Metropolitan Opera as one of its stage directors for the coming season. Mr. Graf, who has been associated with the staging of operas in Italy, Salzburg, Vienna, Prague and Paris, first attracted attention in America by his settings for the operas presented by the Philadelphia Orchestra in 1934-35. This summer he is supervising the staging of Die Meistersinger, to be conducted by Toscanini at Salzburg. He is thirty-three years old, accounted the youngest opera stage director of international reputation.

The Lhevinnes Play in Colorado

BOULDER, Col.—Josef and Rosina Lhevinne, who taught at the summer session of the University Colorado this season, gave a recital in Macky Auditorium on June 30. The event was attended by music lovers not only from Boulder and Denver but from Longmont, Estes Park, Pueblo and other towns and cities of the state. Enthusiasm ran high, and numerous encores were requested. After the summer session, at the end of July, Mr. Lhevinne went to Squirrel Lake in Wisconsin, where he is preparing his programs for his forthcoming European tour. W. P.

Martinelli Schedules European Appearances

Giovanni Martinelli, tenor of the Metropolitan Opera Association, has been engaged for four concerts and one operatic appearance in Europe during the summer season. He will give recitals at Ostend, Belgium, August 15; at Knocke, a nearby Belgian resort, August 16; at Vichy, France, on August 29, and at Biarritz, September 2. He is to be heard in Puccini's Tosca at Biarritz, September 6.

Schipa Sings for 20,000 People

(Special cable to the Musical Courier)

VERONA—Tito Schipa made his first appearance in this city on August 4 in L'Elisir d'Amore. The tenor achieved a triumph before 20,000 people. He sang three performances in this opera at Verona's Open Air Stadium during the following week.

Cincinnati Opera Presentations Include Don Juan in English

Popular Standard Works Also Sung by Casts of Applauded Vocalists

CINCINNATI, O.—Contending with many handicaps, chief of which was the long spell of intense heat, the Summer Opera Company continued its season with artistic triumphs. An improvement in staging and lighting effects was noticeable and the singers were better cast, so that audiences felt amply repaid for venturing out.

Carmen brought Bruna Castagna in the title role and her experience and training showed to advantage. Harold Lindi sang Don José in splendid voice and combined a fine dramatic flair with his excellent vocal abilities. Santa Biondo was a lovely Micaela, Daniel Harris proved his versatility in singing two roles—Morales and Dancairo. Not only is his diction a pleasure to his listeners but his singing is excellent and his characterizations always fine. Norman Cordon's fine voice was heard as Zuniga; Angelo Pilotto sang the Toreador. Ludovico Oliviera, Myra Manning and Janet Fairbank completed the cast. Fausto Cleva conducted with verve.

DON JUAN PRESENTED

Don Juan proved a highlight of the season. Not only was the cast happily chosen but much credit goes to Wilfred Pelletier, guest conductor, for the sparkling quality of the production and the perfect Mozartian style. He shared with the artists in the ovations bestowed by a delighted public. Joseph Royer, always perfectly at home on the operatic stage, gave a finished performance of the philandering Don. Jeanne Pengelly was introduced to Cincinnati in the role of Donna Anna and sang beautifully. Edward Molitore, of perfect diction and lovely lyric voice, was at his best at Don Octavio. Rosa Tentoni was a delightful Zerlina, for this music afforded her ample opportunity to display the flawless quality and purity of her beautiful voice. Norma Richter sang Elvira with excellent style and fine intonation. John Gurney gave a delightful delineation of Leporello. Norman Cordon and Daniel Harris sang the Commandant and Masetto adequately. The opera was sung in English.

The production of Pagliacci was much interrupted by an enthusiastic audience which burst into spontaneous applause for Lindi as Canio. Many of his hearers think this is his best role; at least he makes it spectacularly beautiful. Santa Biondo has a grateful role for her flawless voice as Nedda and Angelo Pilotto, always good as Tonio, added cartwheels and handsprings to his ability as singer, winning rounds of applause. Oliviera and Harris sang Beppo and Silvio. It was a real show and one that brought many curtain calls.

A novelty, beautifully costumed, lighted and danced, featuring Blake Scott and Eleanor Doyle, formed the second half of the program. Nocturne and Dance, a tone picture of the courtship of the land by the sea, written by a Cincinnatian, John W. Haussermann, Jr., is in itself a fine work. Its milieu is in the Philippine Islands and its success was so great that it will be repeated during a later week.

TENTONI SINGS BUTTERFLY

Rosa Tentoni's exquisite voice, so sure and perfect in pitch and pure in quality, came into its own when she sang Madam Butterfly. There is sheer beauty in her voice and she gave her best to this role. Charlotte Bruno sang well in the role of Suzuki; Dimitri Onofrei was warmly welcomed for his expert characterization and magnificent singing of Pinkerton; Royer was a fine Sharpless; Norman Cordon, Daniel Harris, Ludovico Oliviera and Myra Manning completed the cast. Curtain calls were so numerous that one forgot to count them and this opera proved to be the turning point for the season. Audiences are growing steadily in numbers in spite of the heat.

The orchestra, composed of members of the Cincinnati Symphony Orchestra, has been sharing in the ovations this summer and never has this group of musicians played as well during the summer seasons. There is a verve and *esprit de corps* that is infectious.

M. D.

MARIA CARRERAS,
upon her return to New York in September, will give auditions to advanced piano students under thirty years of age, who may apply for scholarships.

Cleveland Applauds Exposition Events

Outdoor Symphonic Concerts Led by Noted Guests

CLEVELAND, O.—Symphonic music is being dispensed with generously at the Sherwin Williams Plaza during the Great Lakes Exposition where distinguished guest conductors are sharing honors with Rudolph Ringwall, associate conductor of the Cleveland Orchestra. The programs are for the most part expertly construed and offer entertainment as well as educational value throughout. The second week of the festival found the masterly leader Hans Kindler at the helm whose major offerings consisted of the Beethoven Leonore and Egmont overtures, the first and seventh symphonies, Tschaikowsky's symphonies Nos. 4 and 6, the Romeo and Juliet Fantasia, Cesar Franck's symphony, Brahms' first, Richard Strauss' Don Juan and an all-Wagner program. He was very cordially received and created an extremely favorable impression.

ERNO RAPEE DRAWS RECORD CROWDS

Erno Rapee's engagement which covered the period from July 14 to 19 inclusive drew capacity audiences to the shell nightly and the Hungarian leader was féted by his numerous countrymen and select musical audiences. His Magyar temperament and exceptional sense of rhythm made his Tschaikowsky program, offering the fourth and the sixth symphonies, as well as the Nutcracker Suite, an unforgettable experience. Besides many of the classical favorites, such as the Schubert Unfinished Symphony and a wealth of musical gems, he devoted a goodly proportion to the moderns: Kodaly's Hary Janos, Ravel's Bolero and his Alborada del Gracioso, Stravinsky's Firebird and Enesco's Roumanian Rhapsody, Richard Strauss' Till Eulenspiegel and the swaying Viennese rhythm of Johann Strauss.

Rudolph Ringwall was again in command of his forces during the following week and resorted to programs well balanced and interesting. Acting as master of ceremonies for all programs, he preceded each number with pertinent remarks about the composer and the composition, thus adding materially to the enjoyment and significance of the music presented.

W.P.A. FEDERAL MUSIC

Deserving of high praise are the light opera performances by the opera group of the Federal Music Project given in the various stadiums and park shells during the summer months. Under the capable direction of Handel Wadsworth, his well-trained chorus and principals, the Chimes of Normandy and the Mikado are being presented in the open with the Civic Orchestra supporting the ensemble.

Marcel Salzinger, baritone with experience in the opera field, and formerly heading the voice department of the Institute of Music, has been appointed district supervisor of the Federal Music Project.

One of the first branches of the New York Wagner Society in the country is the one formed recently in Cleveland. Walter A. Witt, with the assistance of Messrs. Kellogg and Roseman, are in charge. R. H. W.

Jones Beach Bills Attract

Gallo Presents Ballet and Operettas

Fortune Gallo presented the Fokine Ballet at the Jones Beach Stadium, near New York City, in programs on July 3, 4 and 5. The musical background for most of the dances was Russian, comprising familiar excerpts of Tschaikowsky, Glazounoff, Borodin, Rimsky-Korsakoff, Ippolitoff-Ivanoff; but but also taking in excerpts by Beethoven, Mendelssohn, Chopin, Saint-Säens, Johann Strauss. Patricia Bowman, the featured danseuse, was a brilliant performer, especially in her Tennis dance (music by Delibes). The ensemble was excellent for unity, grace and precision, and the various soloists scored in their alloted moments. Large crowds marked all the occasions. A. M.

A vast throng looked, listened and applauded on July 11, when Fortune Gallo (in conjunction with J. J. Shubert) opened his season of operetta at the Marine Stadium erected on the edge of Zach's Bay, Jones Beach.

The loudspeaker and stage and lighting systems employed for the same resourceful impresario's grand opera performance (of the week before) were again in use, and enabled the action, music and dialogue of The Student Prince to be followed clearly from the grandstands on the shore. The natural beauties of the surroundings, under the star-spangled skies, added largely to the attractiveness of the entertainment.

The familiar Romberg melodies made their usual appeal in spite of the fact that The Student Prince is twelve years old in its operetta form.

An especially noteworthy feature of the Gallo production was that Ilse Marvenga sang the role of Kathie. She was the original interpreter of that romantic *Fräulein*, and has done the part several thousand times.

Miss Marvenga sang with volume and spirit and acted her gay and sad scenes effectively.

Robert Schaefer was the Prince, and vocalized and impersonated ably. Others who scored successfully in the altogether lively and well staged performance, with its excellent pictorial settings, were Bartlett Simmons, John Wheeler, Jill Jaimer, Terry Horne, Douglas Leavitt, Frederick Jencks, Hope Merson, and Maxine Castleton. Giuseppe Bamboschek conducted, held his forces in firm command, and gave lilt and movement to the tuneful Romberg score. L. L.

ROSE MARIE SUNG

The colorful musical comedy, Rose Marie, by Friml and Stothart, opened at the Jones Beach Stadium, July 21, for a two weeks' run, as the second offering by Fortune Gallo in a series of productions captioned "Jones Beach Festival of Light Opera." The "over the water and under the stars" stadium proved a perfect setting for the drama of the Canadian woods, where an audience of seventy-six hundred people gathered to applaud the eminent members of the cast.

In the selection of artists for the cast Mr. Gallo chose for voice and dramatic ability, insuring a notable performance. The leads were given to Ruth Urban in the title role, Roy Cropper as Jim Kenyon, Harry Morton as Herman, Hope Emerson as Lady Jane, and Sandra Ward as Wanda. Other roles were capably handled by Douglas Leavitt, Robert Shafer and George Dill.

Beautiful costuming, fine ballet work, and smoothness of presentation added to the enjoyment of the performance. The Totem Pole dance, featuring the entire ballet, was especially entertaining, both as to color and precision. M. W.

New Chamber Music Organization Formed

The Elizabeth Sprague Coolidge Foundation in the Library of Congress announces the establishment of a new chamber music organization, the Coolidge Quartet, which during the coming season is to appear in a series of programs planned and controlled by its advisers. The members of the quartet are William Kroll, Nicolai Berezowsky, Nicholas Moldovan and Victor Gottlieb.

Portland, Ore., Has Al Fresco Series

Winter Concerts of Orchestra Assured by Success of Campaign

PORTLAND, ORE.—The series of open-air symphony concerts, inaugurated in the Multnomah Civic Stadium on June 28, has been an emphatic success. Four of the regular series have already been given, and, on July 19, an extra program was presented in the Reed College amphitheatre. The sponsors have been so encouraged by the public response to the enterprise, that consideration is being given to adding two more concerts to the series. The average attendance has been in excess of 8,000.

Since the summer concerts were planned to win over new thousands of recruits to the cause of symphonic music, the programs have of necessity been light. Such standard favorites as Berlioz' Rakoczy March and the Overture to Tannhäuser figured on the opening program, which was conducted by Basil Cameron. Isaac Stern, young San Francisco violinist, was the soloist. The featured attraction of the second concert was Tschaikowsky's Nutcracker Suite presented by the William F. Christensen ballet and accompanied by the orchestra. The inevitable *tour de force* of this program was the 1812 Overture, in which fireworks were set off to drown out the orchestra in the finale.

Nikolai Sokoloff took over the baton from Mr. Cameron for the third program, given July 14, and presented the only comparatively serious program of the series. Alfred Mirovitch, who was in the city conducting a summer master class, was the soloist. Messrs. Mirovitch and Sokoloff collaborated in a magnificent performance of the B flat piano concerto of Tschaikowsky. Rabaud's La Procession Nocturne and Gliere's Sailors' Dance were juxtaposed against the William Tell Overture and the first movement of Schubert's Unfinished Symphony to constitute the balance of the program.

For the July 21 concert Mr. Sokoloff confined himself to established favorites, such as the Blue Danube Waltz, Sibelius' Finlandia, Moussorgsky's A Night on Bald Mountain, and Tschaikowsky's Romeo and Juliet.

The July 21 concert was further enlivened by the previously unheralded appearance on the podium of Willem van Hoogstraten, regular conductor of the orchestra, who flew here from Chicago to lead a radio concert for the Columbia network. Mr. van Hoogstraten told the audience that this was the first time in the eleven years he has conducted the Portland Symphony Orchestra that he has heard it as a member of the audience. He paid high tribute to the outstanding leadership of Mr. Sokoloff.

Portland's symphonic house has been placed in order by the successful outcome of the drive for maintenance funds conducted quietly by members of the symphony society's board. Two bequests, under the wills of the late Mrs. James B. Kerr and the late Ella Hirsch, totalling $53,500, have so greatly augmented the income of the society that apparently nothing will stand in the way of another season. All symphony society members and all ticket holders of last season have been notified that eight Tuesday night and six Sunday afternoon concerts will be given in 1936-37. Willem van Hoogstraten returns for his twelfth season as leader.

Nikolai Sokoloff, on July 20, in addressing an audience composed exclusively of people actively interested in promoting symphonic music in the city, stated that Portland is attempting to carry too heavy a burden by supporting three orchestras, the Portland Symphony, the Junior Symphony and the Women's Symphony. He recommended that all unite in an effort to make the senior orchestra a truly outstanding organization and to label the junior symphony as a student's orchestra in no way competitive with the major organization. D. L. P.

Tennyson Acclaimed in Budapest

(Special Cable to the Musical Courier.)

BUDAPEST.—Jean Tennyson, American soprano, won ovations as Mimi in La Boheme at a gala performance in the open air series. Komor conducted and Pataky was an excellent Rodolfo. The audience numbered over 3,000. Miss Tennyson has been invited to return to Budapest next season. L. T.

Princess Cecilia, by Raitio, In Premiere At Helsingfors

New Opera Has Franco-Russian Influence—Work Well Received—Sibelius Festival Under Koussevitzsky—Many Virtuosi Enliven Season

HELSINGFORS.—Musical life in Finland during the past months was (so far as concerts are concerned) under the sign of the seventieth anniversary of Jan Sibelius; while in the operatic domain one outstanding event requires mention, the world premiere of Princessa Cecilia, new Finnish opera in four acts by Väinö Raitio.

Though not a "historical" opera, the work treats of episodes in the animated life of the Princess Cecilia, of the royal Swedish house of Vasa. These episodes, thanks to the clever hand of Hugo Jalkanen, form an interesting libretto. The dramatic action is well constructed and the characters of Cecilia, Johan (the love of her youth) and Gustav Vasa, are vigorously profiled.

THE SCORE

The composer, Väinö Raitio (creator of many instrumental works and of the opera, The Daughter of Jephta), has enriched the Finnish operatic repertoire with a solid and interesting work. His language often disclosed Franco-Russian influences (Raitio studied in Russia) and his orchestra treated in symphonic manner plays a preponderant role. The instrumentation is colorful and reveals special talent for sonorous refinements. In point of composition the fourth act is the most successful and Raitio here finds, for the scene between Cecilia and Johan, the farewell scene, and the finale, moving and dramatic accents. The other acts also contain moments of effectiveness, as for example the monologue of King Gustav (Act II) the Troubadour's song (Act III) and the meeting of Cecilia and Johan (Act I).

FINELY PRESENTED

The presentation brought out all the qualities of the score. The orchestra conducted by Martti Similä gave proof of excellent and conscientious work. The *mise en scene* by Paavo Kostioja was adroit and logical. Irja Anolainen in the principal role displayed persuasive and highly effective vocal and scenic qualities. Väinö Sola, tenor, sang the role of Johan. He was remarkable particularly in point of dramatic interpretation. Teddy Björkman was brilliant as Vasa. Secondary roles worthy of mention were taken by Alfons Almi, Yrjö Ikonen and Erkki Eirto. The dances in the third and fourth acts arranged by Alex. Saxelin, were beautiful. The public gave the new work a warm reception and acclaimed the composer and his collaborators.

ORCHESTRAL SEASON

The symphonic concerts under the direction of George Schneevoigt and a number of guest conductors, dominated the concert life of the city. The success of the Sibelius Festival under Koussevitzky, as well as official *fêtes* sponsored by the Government, has already been reported. A great many evening and matinee concerts followed, dedicated to Sibelius in the course of which all the symphonies of the master, and the greater part of his other symphonic works were performed. Among other contemporary music we had the Mathis-Symphonie by Hindemith, conducted by Schneevoigt. As this composer's music is not yet well known in Finland it would have been better had one of his more characteristic works of *musique concertante* been given.

GUEST CONDUCTORS

Rhené-Baton conducted a concert of French music: Fantastic Symphony (Berlioz), Introduction et Allegro for harp (Ravel, Väinö Hannikainen soloist), Nuages et Fêtes (Debussy), La Valse (Ravel) and Tableaux d'une Exposition (Moussorgsky-Ravel). Special thanks are due the Dutch pianist Marinus Flipse for his interpretation of Roussel's concerto, the work being heard in an evening conducted by Jussi Blomstedt, a young and talented musician. A program of Rumanian music consisted of works of Andrico, Rogalski, Jora, and Enesco. Another concert brought examples by Prokofieff, Respighi, Kodaly and Elgar.

In addition to Sibelius, Finnish music was represented by Melartin (fourth symphony), Palmgren (four songs for soprano and orchestra with Minna Palmgren as soloist), Kullervo, symphonic poem (Madetoja), and by works of Klami, Pingoud and Raitio.

VIRTUOSI APPEAR

Many foreign soloists visited Finland during the season. Arthur Rubinstein won fine success with the Tschaikowsky B flat minor piano concerto. Ignaz Friedman played the same work and the Chopin E minor at another concert. Lubka Kolessa gave a brilliant reading of the Liszt E flat.

Among the violinists, Lea Luboshutz (Tschaikowsky concerto) obtained the liveliest response, followed by Zimbalist (Sibelius concerto) and Henry Temianka (Beethoven concerto).

Finnish artists who scored as soloists were Ernst Linko (Grieg piano concerto), Timo Mikkilä (Brahms D minor piano concerto), Arvo Hannikainen (two serenades for violin and orchestra by Sibelius) and Yrjö Selin (Haydn cello concerto). Special mention should go to the excellent singer Antonietta Toini (two Bellini arias) and also Lahja Linko (contralto) who along with Erling Krogh, Norwegian tenor, sang Lied von der Erde by Mahler.

MANY RECITALS

Arthur Rubinstein's program of Bach-Busoni, Franck, and Stravinsky, made a deep impression. Lubka Kolessa, Ignaz Friedman, and Frederic Lamond played recitals with wonted skill. Ernst Linko, Finnish pianist, confirmed his reputation as a Beethoven interpreter in an evening of sonatas. Among the violinists, Zimbalist and Temianka gave splendid solo concerts. Rolf Bergroth, pianist, Artto Granroth, cellist, and Kaijanus, violinist, appeared with orchestra, playing concertos of Beethoven, Haydn and Brahms. Finnish singers who won plaudits in recital were Anni Sjoblon, Helmi Siren-Wikberg and Solveig Pettersson.

In order to celebrate the twenty-fifth anniversary of the artistic activity of Anna Hagelstam, soprano, a festival in which pianist Ilmari Hannikainen and the Sibelius Quartet took part, was arranged. Hekki Klemetti, who does so much for choral music in Finland, was *fêted* on the occasion of his sixtieth anniversary, a celebration being given by the celebrated Suomen Laulu Chorus of which he is the founder.

NIKOLAI LOPATNIKOFF.

New Cadman Songs Published

Several new songs by Charles Wakefield Cadman have been published recently. They include The Rainbow Path, an Indian song, text by Nelle Richmond Eberhart; Snowflakes at My Window, to words of Francisca Falk Miller; both songs to be featured by Cadman's Concert Company, which is to tour again in the fall. There is also a new part-song for women's voices, La Fiesta, issued not only for chorus but in solo arrangement. It has been performed by the Morning Choral Club of San Diego under the direction of Louis Bangert and the Philomel Chorus at Seattle, Wash., under Mr. Kendrick, and by the Lyric Club of Los Angeles.

KARIN BRANZELL

as Adriano in Wagner's Rienzi, which she sang for the first time during her two months' season in Munich. Mme. Branzell did that role and Sextus in Mozart's Titus at the Munich Festival on August 2 and 6, respectively. Following her opera season, the contralto enjoyed a short rest at her home in Brissago, Switzerland.

Composers Invited to Submit Works to I. S. C. M.

The next Annual Festival of Contemporary Music will take place in Paris in 1937, in connection with the projected Paris Exposition. The American works submitted are to be chosen by the directors of the U. S. Section, I. S. C. M., after a preliminary selection by a committee consisting of Messrs. Jacobi, Smallens and Wagenaar. It is planned to perform in New York City the works chosen previous to their being sent to the International Jury in November. All works submitted should be sent before October 1 in care of the Secretary, International Society for Contemporary Music, 121 East 58th Street, New York.

St. Louis Throngs Opera Series

Final Span of Municipal Season Well Patronized

ST. LOUIS, MO.—Going into the last month of its eighteenth annual season, the St. Louis Municipal Opera still retains its glamorous appeal, and the 10,000 seats in the great natural amphitheatre in Forest Park are sometimes inadequate to accommodate the vast throngs of opera enthusiasts. Every note of music, every spoken word is easily heard in every recess of the spacious theatre through a perfect-sounding amplifying system.

The current production, Sigmund Romberg's brilliant and tuneful The New Moon, is generally considered the high point of the season thus far by reason of its lavishness in costuming, stage setting and splendid cast. Ruby Mercer and Albert Mahler are playing the leads in superb fashion and Edward Nell Jr., is back in the company confirming the fine impression he made in former seasons.

The four productions remaining for the current season are A Connecticut Yankee, Bitter Sweet, The Red Mill and Glamorous Night, which is to be the American premiere of the widely heralded Drury Lane success with book and music by Ivor Novello. Additional stars are being brought on for the leading roles in these forthcoming operettas, among whom Norma Terriss and William Hain are already announced.

The singing and dancing chorus of ninety-six members remains one of the outstanding features of the Municipal productions and the fifty-piece orchestra under the direction of George Hirst is an attraction in itself.

O. C.

Symons, Herrick and Wolf in Joint Concert

Charlotte Symons, soprano of the Metropolitan Opera; John Herrick, baritone, and Daniel Wolf, composer-pianist, were presented in a concert at Yorktown Heights, N. Y., on July 17. The concert was given at Greenehold, the historic mansion in which General Greene of the Revolutionary War was killed in battle with the Hessians. This was the first of a series of concerts to be given throughout the summer at the same place.

New York Philharmonic Orchestra Broadcasts

The New York Philharmonic-Symphony Society will continue to broadcast its regular Sunday afternoon concerts exclusively over the Columbia Broadcasting System's coast-to-coast network for the next six seasons, according to a new contract recently negotiated on a five-year basis. It goes into force following termination of the present agreement in the spring of 1937.

TENOR

HANS CLEMENS

Metropolitan Opera Assn. Covent Garden, London

San Francisco Opera

•

AS FLORESTAN IN FIDELIO, Pasadena Music Festival, May, 1936

Los Angeles Evening Herald:
Hans Clemens tenor, was a richly vocal Florestan and gave great understanding to the several dramatic incidents of the prison scene. . . .

Pasadena Post:
Mr. Clemens exhibited sterling musicianship. . . .

Los Angeles Times:
Hans Clemens had the earmarks of a French tenor. He sang the part with verve and succeeded in creating a believable characterisation of Leonora's husband. . . .

Los Angeles Evening News:
"FINE FLORESTAN"
Hans Clemens, also of the Metropolitan Opera Association, is one of the leading tenors appearing in opera in this country. He sings with style and his restraint in the florid passages of the finale was admirable. . . .

Musical West:
As Florestan, the prisoner, Hans Clemens gave an excellent account of the role with a clear true tenor voice of fine calibre. . . .

AS HANS IN BARTERED BRIDE, Hollywood Bowl, August 6, 1936

Los Angeles Times:
Hans Clemens had all the traditional stage business of Mischa's son and sang the part splendidly. . . .

Los Angeles Evening Herald-Express:
Hans Clemens was a natural Hans in the play. . . .

Los Angeles Evening News:
Hans Clemens brought a great deal of gusto to his interpretation of the role of Hans.

Los Angeles Examiner:
Hans Clemens with a suave lyric tenor, sang the part of the lover. . . .

Photo © Harlip

Available for
CONCERTS—OPERA—RECITALS
6622 IRIS DRIVE
Hollywood, Calif.
Telephone Hempstead 9671

Russian Program and Choruses In Post-Season at Florence

Youthful Singers in Choral Festival Concert—Fascist Syndicate Fosters New Music—Gui Gives Up Baton Post

FLORENCE.—Although the "official" programs of symphony, chamber music and operatic performances have closed, Florence has taken unto itself many gratifying after-season performances. One of these, a concert of Russian music, held in the splendid old palace of the Parte Guelfa, brought together a large audience glad to hear Glinka, Moussorgsky, Rimsky-Korsakoff and Medtner. Serge Kotchoubey, eminent Russian bass, was heard to effect in pieces by Balakireff, Lopukhin, Dargomysky and Glinka. Vladimir Kostevitch, young Russian pianist who a few weeks earlier had made a successful appearance at the Florence Lyceum, ably contributed to the program with numbers by Medtner, Rachmaninoff, Tschaikowsky and Scriabin. Kurt Sober was the assisting pianist. The concert, given for charity, afforded a welcome opportunity of hearing some of the finest Russian music admirably interpreted.

The Contori di Firenze Chorus directed by Maestro Virgilio Doplicher, has rendered conspicuous service to Italian art by devoting itself to the restoration of the polyphonic school of Italy. A recent concert in Sala Pucci comprised sacred and profane works by Italian composers, a Canzonetta, Madrigal, four fragments from a Mass, and Responsorio by Palestrina; also three Madrigals by Monteverdi and a Motet by Scarlatti. The work of the Cantori is so excellent that in all probability the organization will soon be heard in other places.

VOICE OF YOUTH

The magnificent Sala del Cinquecento, in Palazzo Vecchio was crowded (the annual Festival of the *Statuto*) for the concert of Academy of Choral Singing.

This body in which are inscribed as pupils hosts of the *Piccole* and *Giovani Italiane* (the girl section of the National Balilla Organization) and which had already last year, during the Florentine May given proof of its activities, presented this year an interesting program including popular patriotic songs from 1848 onwards, such as the Garibaldi and Mameli Hymns, the Piave, the Hymn to Rome, Giovinezza, old country songs, Stornelli, and pieces by Donizetti and Boito. The fresh young voices, sometimes in duets, sometimes in trios, and many times in full, delighted the audience and won enthusiastic applause both for the troops of youthful singers and for Prof. Assunta De Maio and her assistants, who had so admirably trained this large band of juveniles. The concert was directed by Maestro Mazza, with string-orchestra accompaniment also composed of *Giovani* and *Piccole Italiane*.

NEW MUSIC

The first concert of new music at the Fascist Syndicate of Musicians made an excellent impression. The occasion not only obtained good hearings for the works of young composers, but also for various singers and instrumentalists.

Too, under the auspices of the Sindacato Fascista Musicisti (the national organization which unites Italian musicians, protects their interests, and disciplines and aids their activities), a recital was given by Adriana Bertozzi, young pianist from La Spezia. In works of Bach, Alfano, Chopin and Liszt, the artist gave proof of well developed technic and musical feeling.

GUI TO LEAVE

The Florentine public has learned with regret that Maestro Vittorio Gui is leaving his post as director of the Stabile Orchestrale of the Teatro Communale, which he has trained and served as permanent conductor since its foundation. Gui will be replaced by Mario Rossi, a young musician who has on several previous occasions afforded proof there of his abilities. The artistic direction of the orchestra will be in the hands of Maestro Labroca, general superintendent.

WORK PREMIERED

The first performance of La Tancia, an old rustic comedy in verse, by Michelangiolo Buonarroti the younger (that is, grandnephew of the great Michael Angelo), took place in Boboli Gardens. A crowded audience included H.R.H. the Princess Maria of Piedmont, who was greeted upon her entry with enthusiastic acclamations, the audience standing during the playing (by the orchestra) of Marcia Reale and Giovinezza.

Given in the lovely green, tree-girdled Teatro della Meridiana, upon the slopes of which Herbert Graf during last year's Florentine May so ably produced Gluck's Alceste, this old Tuscan play (first performed before the Grand Ducal Court in 1611, and which was restored a few years ago in the Roman Theatre at Fiesole) and now produced on a yet more extensive scale, is to be ranked as one of the outstanding events in the Florentine spring program.

Woven around the courtships and amorous rivalries of La Tancia, a pretty peasant girl, her companion La Cosa, the countrymen Cecco and Ciapino, and the "citizen" Belfiore, the plot, though simple, affords opportunity for a fascinating scene set with characteristic features of old peasant life, for picturesque costumes, and for the introduction of music, choruses and dances in keeping with the period of the story.

IGOR GORIN,

concert, opera, radio and screen baritone, under contract to the Metro-Goldwyn-Mayer studios in Hollywood, made a recent appearance with the Los Angeles Philharmonic Orchestra in the Hollywood Bowl. He will make his first screen appearance in Broadway Melody of 1937, being featured in the film.

The orchestra and choruses were directed by Maestro Marino Cremesini who together with Maestro Guerrini, had composed the accompanying music, dances and choruses, based on old motifs of the period. The ballets arranged by Angela Sartorio were done by members of the Citta di Firenze School of Dance, and were full of variety and brio, in the style of the old country dances. They were performed around the straw rick on the threshing-floor which constituted the foreground stage. These numbers included Dance of the Reapers with their scythes, a dance in the dark with lanterns, and as conclusion to the piece, a gay and vigorous Trescone, old rustic dance of the Tuscan countryside.

The staging was directed by *regisseur* Giorgio Venturini. The actors included Rossana Masis, who gave a charming impersonation of La Tancia; Carlo Ninchi who imparted great vitality to Cecco, the eventually successful suitor; Enzo Biliotti as the *cittadino* Pietro; Norina Pangrazy as the second country girl, La Cosa; Augusto Marcacci as the comic Ciapino; Raffaello Niccoli, Egle Anista, Lea Zanzi and others, who gave force and liveliness each to his respective part.

DOROTHY NEVILE LEES.

New Spring Cantata In Leipsic

Open Air Mozart a Feature

LEIPSIC.—At a special conservatory concert a new composition by Helmut Bräutigam was given an impressive hearing. Entitled Frühlingsfeier (Spring Festival) the work is a cantata for soli, male chorus and orchestra. Born of a new spirit, its style has much vigor, and the listener is made conscious of a strong will touched and guided by the glory of the vernal season. The text (also by Bräutigam) and music are closely unified in intent and realization. This Springtime is one of activity—sowing, planting and creating, not of sentimentality. The music, simple yet individual, speaks a language of appeal. The composer conducted an orchestra and chorus of students of the Royal Conservatory and N S D Student Body, with soloists Wilhelm Ulbricht, Hans Remagen, Günther Boehnert and Waldemar Müller.

A setting for Mozart Serenades more charming than a park in front of a lovely early eighteenth century castle, it were impossible to imagine, particularly if the concert takes place on a pleasantly warm night. With such surroundings, the genius of Mozart spoke to us in the program given by the Leipsic Concert Orchestra. Sigfrid Walther Müller conducted.

The mark of youth was easily noticeable in the first number, Serenade (No. 1) in D. Divertimento (No. 9) in B flat gave the oboists, horn and bassoon virtuosi opportunity to display their arts, and they were well up to their task. Mozart's perfect understanding of form, together with his ripened genius, were manifest in the last piece, Serenade (No. 9) in D, almost of symphonic greatness.

DANTE SOCIETY

The Italian Dante Society presented Prof. Schaufuss-Bonini in piano recital. One hesitates when seeing Beethoven's Appassionata and Liszt's Rigoletto Paraphrase on the same program—astonished at such queer taste. In order to give impartial flavor, Scarlatti, Galuppi, Chopin, Debussy and Ravel were included in the list. The performance was of course technically good, with the exception of indiscreet use of the pedal and an occasional harshness of tone. But musical warmth, even artistic personality, were definitely lacking. Just another two hours of piano playing.

REGER'S MEMORY HONORED

An interesting evening of chamber music by Max Reger was given at the conservatory on the anniversary of the composer's passing. When such artists as Professors Davisson, Wollgandt (violin), Herrmann (viola), Weinreich, Anton Rohden (piano), August Eichhorn (cello), and Carl Bartuzat (flute) collaborate, it is a foregone conclusion that the results will be eminent. The violin-piano sonata (op. 84), serenade for violin, flute and viola (op. 77a), and the piano quartet (op. 33), comprised the program.

It is interesting to see, or rather hear, how Reger is torn between persisting influences—fading Romanticism, vivid Impressionism, and budding Realism; and how out of all these he tries to create a style of his own. In his most vexed or wayward moments he gropes back to the absoluteness of Bach, then strikes out again. He attempted almost every branch of musical composition with varying success, though he is perhaps best known for his organ pieces and vocal music. Had not death interrupted his work, he might still have created his ninth symphony.

CONSERVATORY NOTES

Prof. Walther Davisson, director of the Leipsic Royal Conservatory, recently received a call to the Berlin High School of Music. However, he decided in favor of retaining his position here.

Paul Schenk, assistant and disciple of the late Siegfrid Karg-Elert, has been placed in charge of the ear-training and acoustics department at the conservatory.

VARIOUS RECITALS

An unusually good crowd gathered at the Gohliser Schlösschen to hear John MacKenna, English tenor, and the Weitzmann Trio. Mr. MacKenna displayed fine feeling for style and gave of his cultivated tone in songs by Handel, Cesti and Beethoven. He followed these excellent interpretations with a group of Scotch, English and Irish folksongs, which completely charmed his audience.

The Weitzmann Trio created rare atmosphere with its ideal reading of Beethoven trio (op. 70, No. 1) and theme and variations (op. 44). Keen, healthy musicianship, understanding of style and thorough instrumental mastery, are the basis of the Weitzmann Trio's reputation.

Edith Axenfeld demonstrated her pianistic ability, particularly her endurance power, in a program made up of larger works of Brahms, Schubert, Schumann, Max Reger and Bach. Good tone, well developed technic and some moments of distinguished art were the impressions left by this still quite young pianist.

CLARENCE EHRHARDT, JR.

Hughes Pupil Appointed to Music Faculty

Thomas Jacob Hughes, a professional pupil of Edwin Hughes, has been engaged as the head of the piano department of the Pennsylvania State Teachers College at Indiana, Pa., for the coming season. He has appeared in recital in Town Hall and as soloist with orchestra at New York University and in New Rochelle, and has given many concerts elsewhere.

Maria Ranzow with Haensel and Jones

Haensel and Jones announce that the contralto, Maria Ranzow, has come under their management. Her career has been largely identified with opera but Europe knows her as a concert artist as well. Her repertoire includes Wagnerian roles in addition to others in German, French and Italian. Mme. Ranzow has sung with the Berlin and Vienna State Operas, the Dresden Opera and the Colon in Buenos Aires.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

LAWRENCE TIBBETT

YEHUDI MENUHIN

NINO MARTINI

DALIES FRANTZ

HELEN JEPSON

ROSE BAMPTON

JOSEPHINE ANTOINE

EXCLUSIVE MANAGEMENT
Evans & Salter
113 WEST 57th ST., N. Y.

Beethoven and Mendelssohn Feature For Amsterdamers

Mengelberg Leads Acclaimed Hearings

AMSTERDAM.—The yearly Beethoven Festival was a greater success this time than it has been in many seasons. Just why is hard to explain, as Mengelberg and the Concertgebuow Orchestra never fall short of the high standard which they have set themselves in annually projecting the immortal nine symphonies.

The series was sold out to the last seat and ovation followed ovation at the close of each concert, the culmination being Beethoven's Ninth. Here, surely to impress upon us that *Alle Menschen werden Brüder,* was the chorus enlarged threefold and the orchestra generously augmented, and the sound volume made us feel that "all people" were interpreting the lofty words at the close.

The vocal quartet consisting of To Van der Sluys, soprano, Suze Luger, contralto, Louis van Tulder, tenor, and William Ravelli, bass, did excellent work and shared in the well deserved success.

The Wagner Society had the praiseworthy idea of producing Shakespeare's Midsummer Night's Dream with accompanying music by Mendelssohn. To one whose ears are accustomed to the English lines, the Dutch translation sounded strange and not entirely satisfying, although this feeling lessened as the play proceeded. Indeed there were many things to be admired, for instance the fantastic costumes of Titania (Charlotte Kohler), Oberon (Carpentier Alting) and Puck (Fritz van Dyk). The last named artist realized his difficult role in especially excellent fashion. The scenery of the second act gave a sphere of fairy-like unreality, the whole being greatly enhanced by the incidental music. Mendelssohn's inspired strains were performed by the Concertgebuow Orchestra under Mengelberg and this formed the *clou* of the evening, not forgetting to mention the women's chorus which sang the vocal bits with absolute purity and bell-like sweetness of tone.

EVELETH VAN GEUNS.

M.T.A. Holds Meetings in Los Angeles

LOS ANGELES.—The Music Teachers Association of California held its annual meeting July 6, 7, 8 and 9 in Los Angeles at the Ambassador Hotel with 300 delegates present from different counties over the state. Homer Grunn, composer-pianist of Los Angeles was responsible for a California composers afternoon and most of the compositions played and sung were of a high order. An American quintet by Domencio Bresia, head of the theory department of Mills College, Calif., opened the program. This proved to be a well written and excellent number. The Saint Cecelia Quintet with Will Garroway at the piano were responsible for the three movements, the first being modern jazz, the second lovely *allegretto* movement and the third brilliant and fascinating. This was the first hearing in Los Angeles of this W. A. Clark Prize Chamber music work.

A prelude and fugue by Morris Browda was played by the composer. The Robert Alter Trio composed of Georgia Williams, violin; Robert Alter, cello; and Marguerite Bitter, pianist, played the first performance anywhere of a new string and piano trio by Charles E. Pemberton of Los Angeles. All three movements were thoroughly original and well written and the playing of these three artists left little to be desired in giving a fine performance of this number. Miss Bitter's playing of the piano part was outstanding both as to musicianship and balance.

Four songs by Mary Carr Moore, Renunciation, Compensation, Consummation and Desolation were well sung by Mary Booth, soprano. They were interesting and musically well written. The composer was at the piano and her presence added much to the presentation of the songs.

Homer Grunn and his pupil Serge Hovey appeared lastly playing a Russian Melody arranged for two pianos by young Hovey (age fifteen). This boy displayed real talent both in original composition and at the piano. They also played Grunn's Humoresque Negre which is a jazz number for two pianos that should be in the repertoire of all duo piano recital artists. It is effective and a brilliant number. The last work was also for two pianos. It is entitled Valse Brillante, written by Mr. Grunn and dedicated to Lillian Birmingham, president of the California Association, and played in manuscript for the first time anywhere. The work was received with favor by the audience. Mr. Grunn received much applause for his afternoon for California composers and his performances.

C. D. K.

Victor Young Conducts Own Work

Victor Young, composer of Arizona Sketches, conducted this interesting novelty on the occasion of Paramount Night of Stars, August 17, at the Hollywood Bowl, Hollywood, Calif. He is a native of Chicago, but at an early age was sent to Poland and studied at the Warsaw Conservatory under Yarsembsky, Lotto, Barcewicz and Statkowsky, the latter a pupil of Tschaikowsky.

Mr. Young made his concert debut as a violinist with the Warsaw Philharmonic Orchestra under Julius Wertheim's direction. Afterwards he returned to America for a concert tour and then became interested in film productions and radio as a composer, arranger and conductor. The best known of his works are a string quartet, a violin concerto, the Rain Concerto for piano, and Lament of the Living, an orchestral work.

At present Mr. Young is writing and directing musical scores for Paramount Studios and directing the Chateau Hour weekly over the NBC network from Hollywood.

Spross Honored by Capital University

Charles Gilbert Spross received the honorary degree of Doctor of Music on June 9 from Capital University, Columbus, O. Dr. Otto Mees is president of Capital University. The honor was bestowed on Mr. Spross in recognition of the work of this American composer, whose compositions include songs, piano compositions, choruses, anthems and a sonata in D minor for violin and piano.

JACQUELINE SALOMONS, young French violinist, participated in the Enesco Festival held recently in Paris. With the composer at the piano, she performed his third sonata for violin and piano. Mlle. Salomons also appeared as guest artist with the Luxembourg Orchestra and gave recitals in Lyon, Grenoble and Paris. She also participated in a joint recital with Mlle. Sorel-Nitzberg, pianist, at the Cercle Musical de Paris. She returns to the United States in the fall for another concert tour.

Marjorie Lawrence in Buenos Aires

Marjorie Lawrence is in Buenos Aires for a series of appearances at the Teatro Colon which will keep her in that city until the end of September. Her first appearance was in the title role of The Girl of the Golden West on July 20. Following the completion of her South American engagement, Miss Lawrence returns to France for a few weeks before coming to the United States for her second season at the Metropolitan.

Ornstein Seeks New Music

Leo Ornstein is planning to give, this coming fall, a series of recitals of contemporary piano music. In order to make up his program, he wishes to receive new compositions by American and contemporary composers. Those interested in sending their manuscripts to Mr. Ornstein for selection for a first hearing may do so by addressing Mr. Leo Ornstein at North Conway, New Hampshire. Manuscripts should be insured, and have sufficient return postage, and should reach him before September 1.

Watergate Concerts Held in Washington

Eunice Norton and Joseph Coleman Are Soloists

WASHINGTON, D. C.—The Watergate Concerts held on the picturesque Potomac opened their summer season on July 19, with an attendance numbering ten thousand. The plan of having a different conductor each week was begun with the appearance for the first time in Washington of Alfred Wallenstein. Mr. Wallenstein by his sincere musicianship secured at once the full cooperation of the orchestra and admiration of the many concert goers. His programs were well balanced, and included during the three evenings the Beethoven fifth symphony, Siegfried's Rhine Journey from Götterdämmerung (Wagner), Les Preludes (Liszt), Don Juan (Richard Strauss) and the nocturne and scherzo from A Mid-summer Night's Dream (Mendelssohn).

On two evenings Mr. Wallenstein presented guests; the first being Eunice Norton, pianist, playing the Schumann concerto in A minor, and the second Joseph Coleman, violinist, playing the Mendelssohn concerto in E minor. Both artists were warmly received.

Antonia Brico, conductor of the Women's Symphony Orchestra of New York City, opened the second week's concerts. Miss Brico, remembered from her appearance last year, was welcomed with enthusiasm. Her manner of conducting revealed an individual style and unusual interpretation. Some of the works included in Miss Brico's three concerts were the Eroica Symphony by Beethoven, Death and Transfiguration (Richard Strauss), the César Franck symphony, symphony in E minor (No. 4) by Brahms, and the Russian Easter Overture by Rimsky-Korsakoff.

Mrs. Martin A. Morrison has received the honorary degree of Doctor of Music from the Washington College of Music. Mrs. Morrison's distinguished service to the cause of music in this city has been recognized by both the Washington Music Teachers' Association and the German Literary Society by honorary memberships in these organizations. She is the founder of the Washington Pianist's Club.

G. S.

1867—70*th Anniversary Year*—1937

Chicago Musical College

RUDOLPH GANZ, *President*

—A professional School of Music accredited by the North Central Association of Colleges and Secondary Schools.

—Artist Faculty including Master-Teachers of National and International distinction.

—Complete Courses leading towards Bachelor of Music and Master of Music degrees in all branches of Music.

—Music Education Department. Credits accepted by all State Departments.

—All academic Courses given at University College of The University of Chicago.

—Special Courses in Conducting, Class Piano, Normal Training, Eurythmics, Radio Technique, Dramatic Art, Languages, Church Music, Dance, etc.

—Special students may enroll at any time.

FALL TERM OPENS SEPT. 14TH

Write to the Registrar for the new Fall Catalog and information concerning the details of registration.

CHICAGO MUSICAL COLLEGE

64 E. Van Buren Street CHICAGO

Concert Goers of Prague In Ovation to Klemperer

Leader Outstanding in Beethoven—Huberman and Many Newcomers —Czech Novelties Introduced

PRAGUE.—After an absence of ten years, the tall Otto Klemperer returned to the town where, before the World War, he had entered upon his career.

Smetana Hall, sold out days ahead, was filled to the last seat by people from all stations of life, of all ages and many nationalities. Beethoven's third and fifth symphonies made up the program which the Czech Philharmony Orchestra played. Both works had that quality of impressive nobility and sonority that Klemperer knows so well how to extract from all orchestras, with peculiar ability of developing and balancing tonal masses. The acme of the evening was the finale of the fifth symphony, interpreted with ecstasy, splendor and brilliancy. It became, indeed, a genuine triumphal march. This attainment brought the audience to a moment of silence at the close, suddenly rent by overwhelming ovations for the guest. Praise also to the orchestra for its whole-souled devotion.

CZECH ORCHESTRA NOVELTIES

At the show-room of the Manes Art Union we heard new works of Czech modernists. An interesting experiment, to utilize an old-time instrument to contemporary art, was made by Hans Krasa in chamber music for cembalo and seven instruments. The composition is in two movements, the first in sonata form. The other part consists of well-contrasting variations on Krasa's Anna Song, written for Hoffmeister's play, Anna Sagt Nein. Motorial passages, jazz episodes, impressive tunes, reminiscences of Mahler, and a pert trumpet-melody from Stravinsky's Petrouchka, give the work variety in style and structure. The enthusiastic public repeatedly recalled Krasa and Frank Pollak, the excellent soloist.

Like Krasa, who studied for awhile in Paris, Martinu proved to be under the spell of Western European music. Only the final movements of his rondo for orchestra return home. Pavel Borkovec composed strictly rhythmical music to words of Goethe and Villon, Zdenek Otava singing in full voice these Funny Songs. Jaroslav Jezek revealed himself as a cunning imp in his symphonic poem, which tells ghastly tales, suddenly behaves like a parody, and gives the startled listeners fearful blows. Assisted by Vaclav Holzkmecht at the piano, Isa Krejci launched new brain-waves in his delightful Music for Piano and Wind Instruments. Finally, we took pleasure in Broadcast Music by Frantisek Bartos—a hale and hearty piece, vital and brilliant. The concert opened with overture by Pavel Vranicky (1756-1808) recently discovered in the archives of Strahov Cloister, Prague. The Fok Orchestra, led by Vaclav Smetacek, was never in better form than in this modern program.

MUNICIPAL SYMPHONY ACCLAIMED

A Philharmonic concert at the German Theatre brought out native composers, three new works being given. Paul Engler wrote his symphonic prologue in conservative, unproblematic and pleasantly sounding style, ranging from Wagner to Strauss. Kurt Seidle furnished proof of his considerable gifts in a symphonic suite entitled Prague. The third of the four movements, a slow vocal piece on words of Max Brod, was sung with fine sympathy by Josef Hagen. The third novelty was cello concerto by Martinu. An utterly virtuosic piece of acrobatic difficulties, culminating in extensive solo cadenzas, it cannot be numbered among his outstanding compositions. Bohus Heran interpreted the solo part with surety of intonation, yet lacking the requisite virtuosity. After the intermission, Conductor Georg Szell realized a high-spirited performance of Dvorak's fourth symphony, with a maximum of fuss in gestures, too liberal for this plain work. The versatile orchestra shared in the ovations for its chief.

HUBERMAN IN TOP FORM

Sold out houses are the rule when Huberman appears here, his recitals being among the most important events in Prague's musical life. The culminating point of his annual recital was the Brahms concerto, played with technical mastery, sweetness of tone and exquisite musical feeling. Little pieces by Mozart and Beethoven, also the reading of the Tschaikowsky concerto, excited constant plaudits. The Czech Philharmonic Orchestra, under Szell, played the accompaniments.

NEW INSTRUMENTALISTS

A new acquaintance for us was Lea Luboshutz, eminent violinist, welcomed by an interested public. The most remarkable feature of her program was concerto in A minor by Bach, presented with astonishing stylistic sense. Eugen Helmer provided unsatisfactory accompaniments, lacking adaptability and light and shade.

The debut of Straka, eleven-year-old violinist, drew a big crowd. A difficult, unaccompanied sonata by Bach, and concerto by Mendelssohn, disclosed skill in bowing and smooth tone production. The boy was accompanied by his little sister and by Josef Jiranek, Nestor of Czech pianists.

A harp recital by Jirina Seidlova was unusual and somewhat monotonous. In default of many valuable compositions for the instrument, the young lady was obliged to arrange an expedient program. Nevertheless the audience was charmed with her excellent control of technic and dynamics.

Frederic Lamond won thundering applause from a capacity throng, with his third Beethoven program. The crown of the evening and perhaps of the series, was his delivery of the lofty opus 111, technically and intellectually impressive.

A good example of program building was given by Franz Langer, pianist and professor at Prague's German Musical Academy. He played varied types and schools with sure touch and knowledge of musical style. The public was also delighted with the initial performance of a new piano sonata by Viktor Ullmann, follower of the constructive school which derives from Schönberg. The slow middle movement of the sonata, more a work of will than of inspiration, is devoted to commemoration of Mahler.

Ruda Firkusny, though young, proved again that he is a pianist steadily making his way and maturing. His partner, Celestino Sarobe, Spanish baritone, was admired for his interpretative capabilities in German Lieder.

LIGHT OPERA

An attractive restoration of Boccaccio by Suppé was given in the German Theatre. The title part, formerly assumed by a mezzo-soprano in trousers, was done by Kurt Erich Preger, tenor of elegant bearing and ringing voice. His co-artists, conductor Fritz Rieger, scene-painter Pirchan and producer Renato Mordo, helped to make the evening an enormous success.

The remounting of Fra Diavolo, Auber's masterpiece, left much to be desired from the musical point of view. Lydia Kindermann (Pamela) and Josef Hagen (Lord Kockburn) were the best singers of the cast, other members being Hertha Rayn (Zerline), Kurt Erich Preger (Fra Diavolo), Kurt Baum (Lorenzo), Hans Erwin Hey (Matteo), Magnus Anderson (Giacomo) and Fritz Göllnitz (Beppe). Fritz Zweig's overture was more tumultuous than brilliant and fiery. Renato Mordo, stage manager, was troubled by Frank Schultes' misplaced decorations. The large audience laughed at all the jokes, no matter how stale or bad.

NEW OPERA CHIEF

A striking change which is bound to have far-reaching effect has come over our musical situation. Vaclav Talich, since 1919 at the head of the Czech Philharmonic Orchestra, and who in that situation won celebrity both at home and abroad, has now entered upon his duties as opera director of the National Theatre. His appointment was hailed with joy for it would seem that only he is capable of improving the value of the theatre.

Talich's directing of the Dvorak's Roussalka was heard by one of the most applausive houses of the season, completely sold out several days in advance. If the success of Talich's initial bow to Prague's opera-goers can be taken as a criterion, the coming seasons should be financially profitable and of high artistic merit. The Roussalka cast consisted of such promising newcomers as Napravilova (soprano), Blazicek (tenor), and of old favorites of our public. The work was stage-managed by Hanus Thein and equipped by Vlastislav Hofman.

BOÏTO IN CZECH PREMIÈRE

After restaging Karlstein, patriotic opera by Vitezslav Novak, the National Theatre gave the first Czech hearing of Mephistopheles by Boito. The work won spontaneous plaudits. The various impersonations were entrusted to Ota Horakova (Margaret), Jan Berlik (Faust), Marie Sponarova (Helena), Marie Pixova (Marta), Stepanka Stepanova (Pantalis) and Jaroslav Gleich (Wagner and Nereo). Producer Josef Turnau had special liking for symbolical lighting and settings designed by Vlastislav Hofman. Joe Jencik was responsible for the choreography and J. Kühn trained the children's choir assisting the celestial hosts. Georg Singer, guest conductor from Moravska Ostrava, held the orchestra firmly in hand.

RING CYCLE WITH GUESTS

The German Theatre did not gain credit by its restaged Ring, mounted by Emil Pirchan, newly studied by Paul Schlenker and Otto Ehrhardt, directed by Georg Szell and Fritz Rieger. In Rheingold, Lydia Kindermann (Fricka) was vocally the best of the feminine contingent. Josef Schwarz (Wotan) commenced better than he continued. Fritz Gollnitz (Mime), Adolf Fischer (Loge) and Julius Gutmann (Alberich) gave prominence to their impersonations.

SCHORR AS WOTAN

The representation of Walküre met with all sorts of accidents. Anny Helm, Wagnerian expert of Italian opera houses, became ill during her singing of Brünnhilde. Friedrich Schorr had to deputize for some one else at the last moment and did his utmost. The Ride of the Valkyries was presented like a parody, and the high-pressure steams of the Magic Fire Scene began when Wotan had not by a long way the intention of lulling his favorite daughter to sleep. Passable was only the first act, but Hilde Konetzni (Sieglinde), Adolf Fischer (Siegmund) and Magnus Andersen (Hunding) evoked well-deserved applause.

Siegfried was sung by Josef Kalenberg from the Vienna State Opera, who lacked resonance in the middle register and color in the top range. Rose Pauly (Brünnhilde) was admired for her sure conception of the Wagnerian style; Josef Schwarz lent his sonorous organ to the Wanderer; Max Roller (Mime), Julius Gutman (Alberich) and Lydia Kindermann (Erda) were the chief partners.

Rose Merker, as Brünnhilde in Götterdämmerung, was not overly successful. Josef Kalenberg (Siegfried), Harriet Henders (Gutrune), Josef Hagen (Gunther) and Gutmann (Hagen) won lusty acclaim.

BUSCH AND KOLISCH

The Busch Quartet drew crowds to the vast concert hall. Works by Haydn, Reger and Schubert, excited long shouts and other bursts of enthusiasm.

Kolisch and his partners added new triumphs to their long list in Beethoven, Schubert and Mozart. The audience demanded two encores.

TWO SOPRANOS

Erna Sack, German coloratura, freneticallly received by an uncommonly large audience, did a program of arias and Lieder accompanied by Charles Cerné. A number of encores resulted.

Another newcomer was Maria de Maximovitch, who quickly won the sympathy of her public. Trained in France, she disclosed a dramatic soprano of flawless technic, resounding pitch, warmth and expressiveness. The many-sidedness of her art was noticed in her program of French, German and Russian composers. Hans Georg Schick was at the piano.

INSTRUMENTALISTS

Among the recitalists who scored here were Milos Sadlo, cellist; Franz Fort, Arthur Franz, and Anton Fritsch, organists (at the Maltese Church), Josef Weber, violinist, assisted by the German Musical Academy Orchestra under Fritz Rieger; Rudolf Guttler, cellist; and Heinrich Berg, pianist.

Jeanne Mauchon-Theis, young Parisian pianist, deserves praise for introducing French composers such as Aubert, Barraud, Bernard, Delannoy, Delvincourt and Saguet. Marie Hlounova, Czech violinist, appeared on the same program.

Pritomnost Society gave Daniel Jazz, by Louis Gruenberg, which had not been heard here in a long time. E. F. Burian surprised with a problematic song-cycle of nine short numbers, exquisitely orchestrated. An applausive assembly heard the Czecho-Slovakian Piano Trio, Peska String Quartet, conductor Isa Krejci, the singers Marie Budikova-Jeremiasova and Antonin Votava, and Frantisek Maxian, pianist.

NEW MUSIC

In this domain we had a concert by Paul Koniger, Silesian composer dwelling in Vienna. Mali Trummer was one of the appreciated performers.

The principal item of the interesting program given by the modern section of the German Chamber Music Association was Solo Kantate nach Worten des Matthias Claudius (op. 45) by Hermann Reutter. Enthusiasm was showered upon Elisabeth Wanka, for an amazing interpretation of this work written for contralto and piano and culminating in a thrilling chorale. Wilibald Schweyda excelled in Honegger's first violin sonata and Martinu's Five Short Pieces. Paul Aron was accompanist, and played on his own, Borova by Martinu.

GERTH-WOLFGANG BARUCH.

CARMELA PONSELLE

has been singing over the air for almost a year, being featured on Broadway Varieties Hour every Friday evening.

EDWIN McARTHUR

CONCERT ACCOMPANIST AND COACH

Following a Three Months European Season

will be in New York from August 31st to October 3rd

© G. Maillard Kesslere

PARC VENDOME STUDIOS

350 West 57th St., New York CI. 7-6990; 7-2178

Season 1936-37 On Tour with Kirsten Flagstad and other Celebrated Artists.

Recent Concerts Win Patronage From Music Lovers In Tokyo

Thibaud and Feuermann Give Solo Concerts—Young Japanese Conductor Directs Own Works—New Chamber Orchestra Starts Auspiciously

TOKYO.—Jacques Thibaud, French violinist, gave a series of five concerts in Tokyo, end of May and beginning of June, to sold-out houses and unbounded enthusiasm.

One cannot find anything new to say of this artist, and his mastery shone with its usual lustre. A Mozart concerto, the Cesar Franck sonata, Lalo's Symphonie Espagnole, Beethoven's Kreutzer Sonata and a Handel sonata, were the numbers with which he stirred his listeners. Honors went also to Tasso Janopoulo at the piano, an accompanist not separate from, but an integral part of, the interpretations of Thibaud.

FEUERMANN FAREWELL

Emanuel Feuermann, cellist, appeared with the New Symphony Orchestra in his final concert. Walter Herbert (Viennese) conducted ably. The program consisted of Dvorak's concerto in B minor, Bach's in A minor, the D major symphony of Mozart, and Verdi's Vespri Siciliani Overture. Feuermann was as always wonderful and scored a towering triumph.

CHAMBER ORCHESTRA

The Orchestra da Camera was organized about a year ago by Alexander Moguilewsky, Russian violinist, and consists of thirty players, mostly strings. Its purpose is the study and presentation of the finest chamber music, and to cultivate public interest in that form of composition.

Judging from the large and pleased audience at the first concert, the project seems assured of support. The G minor concerto for strings, Vivaldi-Mistowski; Grieg's Suite aus Holbergs Zeit; the triple concerto (No. 2) for piano, flute, violin and string orchestra by Bach-Reger and other works made up an interesting program. All these numbers had their first performance in Japan on this occasion.

NATIVE CONDUCTOR-COMPOSER

Hisato Ozawa made his initial appearance in Japan as a full-fledged conductor, leading the New Symphony Orchestra in a list of his own composition. This young man completed his studies at the New England Conservatory of Music where he worked under Converse. Then he went to Paris and studied for a further two years, and while there conducted (in November last year) the Pasdeloup Orchestra in a concert of his own works, Maria Kurenko and Henri Gil-Marchex appearing as soloists.

The Tokyo program consisted of symphony No. 2, a suite for orchestra, Les fragments de la ruelle (world premiere on this evening), concerto (No. 2) for piano and orchestra (with Leo Sirota as soloist) and a first performance in Japan of the King Lear Overture by Berlioz. Perhaps one should not be too critical at a first hearing, but the symphony with its eight movements, and the suite with its seven movements, both led through such a labyrinth of complicated rhythms and queer sounding harmonies that it left one wondering what all the notes were about. That Ozawa has some ideas there is no doubt, but it might be better if he confined them to smaller and less complicated forms. This thought was further strengthened after hearing the piano concerto, which showed definite themes with coherent but limited development. In spots the orchestration is extremely sparse. The composer played very well indeed.

As a conductor Ozawa at all times controlled his men, and showed promise, but he must cultivate more musical authority.

VOCAL EVENTS

Ayaka Ota, soprano, appeared in a recital of songs in modern vein by the Japanese composers Somei, Minosaku, Hattori and Miss Yoshida. It was a pleasing concert and the artist had acclaim from a large and admiring crowd.

A group of a dozen vocalists including one European, Alexander Seiffert, from the studios of Professor and Mrs. Hermann Wucherpfenning, gave a program of solos, duets and quartets from the operas. Some of the voices were unusually good, and all showed the results of careful and intelligent instruction. There was a highly delighted audience.

I. J. FISHER.

PAUL WITTGENSTEIN,

at the request of the Salzburg Festspielhausgemeinde, is to play Franz Schmidt's piano concerto at this year's festival. The concert, which takes place on August 16 in the Salzburg Festspielhaus, will be conducted by Dr. Artur Rodzinski, conductor of the Cleveland Orchestra. (International Commercial Photo Co.)

Promenade Programs Delight Toronto

Reginald Stewart Conducts for Anderson—Faust Brings Rayner—Glade Heard in Carmen

TORONTO, CAN.—On July 2 the Promenade Symphony Orchestra had as soloist Arthur Anderson, bass-baritone, in a program strongly colored with American contributions. The Secret of Suzanne Overture (Wolff-Ferrari), played with piquancy, was followed by a charming Casse-Noisette (Tschaikowsky), Reginald Stewart conducting these with skill. Mr. Anderson then sang a group of songs by Philip James, Burleigh, Sidney Homer and Mana-Zucca, combining high artistry with beautiful tone quality, and accompanied to perfection by Weldon Kilburn. A broad reading of the *largo* from the New World Symphony (Dvorak) succeeded the intermission, after which Mr. Anderson was heard again in Damrosch's Danny Deever and The Road to Mandalay. Finally Ernest Schelling's Victory Ball (first Canadian performance), preceded by Rupert Lucas who read the poem in masterly style, made a profound impression and drew prolonged applause. A Bach prelude (B flat minor) concluded the program.

The following week, Varsity Arena was again thronged for a Prom program, which held extracts from The Flying Dutchman (Wagner). Vera Covert was the distinguished soloist and the Ontario Home and School Federation Choir assisted gratifyingly. Miss Covert also delighted her audience with the Brünnhilde War Cry. Two Brahms Hungarian Dances, colorfully conducted by Mr. Stewart, and the Brahms Cradle Song sung by the choir, closed the first half of the concert. The other half began with Miss Covert in a group of songs with liberal encores.

The next week provided the Mignon Overture (Thomas), Debussy's Apres-midi d'un Faune, the same composer's Fêtes, and the March of the Little Fauns from Pierné's Cydalise. Scott Malcolm and Reginald Godden were heard in a group of two-piano scholarly arrangements from Bach which proved immensely popular.

A week later still, a bumper house heard the Rimsky-Korsakoff Caprice Espagnol. The contralto, Lillian Knowles, sang Amour, viens aider ma faiblesse from Saint-Saëns' Samson et Dalila with opulence of tone and plastic expressiveness. Our own Ernest Dainty's graphic war-time Nocturne, conducted by the composer, was a vivid tone-picture for strings alone. The audience's appreciation was fervent and long sustained. Mackenzie's Benedictus was an outstanding offering.

On July 30, Mr. Stewart started the concert authoritatively with Mendelssohn's Italian Symphony in A major. Frederick Silvester next played excellently Handel's second organ concerto in B flat major. The rest of the program was all Russian.

FAUST AND CARMEN PRESENTED

An innovation for this city was the production of two operas a week apart when the Canadian Grand Opera Association presented Faust and Carmen, in the Baseball Stadium at Hanlan's Point on Toronto's Island. The first of these had the priceless advantage of Sydney Rayner as protagonist and John Gurney as Mephistopheles. Gwendolyn Burrell was an appealing Marguerite, while the rest of the cast did their best in the various parts. The chorus was large, the orchestra, conducted by Gabriele Simeoni, did remarkable work after only one rehearsal.

For Carmen the title role was vividly portrayed by Coe Glade, with Charles Hart as a fine Don Jose. James N. Flucker sang Escamillo with the same vocal resources that he has already displayed in this part. Among the other members of the large cast must be mentioned Randolph Crowe, whose singing and acting made much of the small part of El Dancairo.

HAMBOURG TRIO GIVES CONCERT

At the Hambourg Conservatory Concert Hall on July 23, the Hambourg Trio (Clement Hambourg, piano; Adolf Koldofsky, violin; Boris Hambourg, cello) gave their second concert of the season, playing Beethoven's trio in C minor and John Ireland's Trio Phantasy. Both of these strongly contrasted and unquestionably monumental compositions were presented by the distinguished players with consummate skill, admirable balance and profundity of concept.

Some ten days or so later, Margaret Ingram, a talented violinist, played admirably a taxing program, with the superb cooperation of Gertrude Huntly as accompanist. B. P.

Worcester (Mass.) Festival Plans

The seventy-seventh Music Festival of the Worcester County Musical Association is to be held in Worcester, Mass., on October 5-10, once more under the direction of Albert Stoessel. Soloists comprise Helen Jepson and Ruby Mercer, sopranos; Joan Peebles and Pauline Pierce, contraltos; Paul Althouse and William Hain, tenors; Lawrence Tibbett, Frederic Baer and George Britton, baritones; and Gean Greenwell, bass-baritone; and Josef Lhevinne, pianist. Alfredo Valenti is the stage director. The festival chorus of 450 voices and the festival orchestra will participate under Mr. Stoessel. Walter Howe is organist and associate conductor, Marion McCaslin, accompanist, and Mary Lynch, accompanist for the performance of Faust which concludes the festival on Saturday evening. The work will be sung in English, to a text by Robert A. Simon. The first concert, Monday evening, presents Saint-Saëns' Samson and Delilah (concert form); the second, Tuesday evening, is a program of orchestral music; Wednesday afternoon, an orchestral concert for young folks; Thursday evening, a concert of shorter choral and orchestral works; Friday evening, artists' night. Several American composers are represented on the programs, including John Powell, William Grant Still, Lamar Stringfield, Paul White, Ernest Bloch. Mr. Lhevinne will play the Tschaikowsky concerto in B flat minor.

National Directory of Piano Teachers Compiled

The first National Directory of Piano Teachers of the United States, which will list the names and addresses of piano teachers throughout the country in state sections, is being compiled by the National Guild of Piano Teachers, under the direction of Irl Allison, president. Headquarters have been established at 151 West 40th Street, New York City.

The book will be permanently bound, in state sections, and published annually. It is to be distributed to piano teachers, music stores, book stores, publishers, music schools, libraries, conservatories, colleges and universities, concert managers, music journals, teachers' agencies, foundations and chambers of commerce.

FIRST HOUSE

1936 SCHOOL OPENING
OCTOBER FIRST

BRANTWOOD HALL

Private Boarding and Day School for Girls

Lawrence Park, Bronxville, New York

Represented in Leading Colleges for Women

Fortunate Location for the Talented Child in Music, Art, Dramatics, for Moral and Cultural Influences and Physical Education.

Ideal Environment in Country—Half Hour from Grand Central Station, New York.

Mary T. Maine, A. B. (Wellesley)
Head of School

Complete Courses from Pre-Kindergarten Through College Preparatory.

Recreation — Special Emphasis on Horseback Riding.

THIRD HOUSE

Talented Balkan Artists Shine as Performers and Creators

Athens Woman Composer Plays Own Piano Pieces—Grecian Poet Honored—Sofia Opera Premieres New National Work

ATHENS.—Georgesco, excellent Rumanian conductor, and highly appreciated also in Athens, directed a number of concerts presenting works of Beethoven, Strauss and Berlioz. At one of these events Rena Kyriakou, young Greek pianist, took part. She is also a composer worthy of note and a first prize winner of the Paris Conservatoire.

At her own recital she interpreted Bach, Chopin, Liszt and some of her own pieces. The recital was a triumph. The King was one of the enthusiastic listeners present.

BORIS GODOUNOFF IN CONCERT

Lacking a suitable theatre, the Athens Conservatoire gave Boris Godounoff three times in concert form, unfortunately, however, in the adulterated vesion by Rimsky-Kosakoff. Another of our musical institutions, the Conservatoire Hellénique, offered the first hearing here of Schumann's secular oratorio Paradise and the Peri under the expert direction of A. Evanghélatos who is also one of our leading composers.

VIENNESE OPERETTA

A good troupe of Viennese operetta took possession for a month, scoring in such animated concoctions as Comtesse Mariza and Tsarevitch. Thanks to the contagious humor and animation of the actors, the hall was packed every night, though the Viennese repertoire by no means is as good as the French operettas of Planquette, Offenbach, Messager and *tutti quanti*. I am not the first to remark that there must be something for every taste.

POET HONORED

Greece has a venerable poet, Costa Palamas. His works which have been set to music over and over again, were the subject of a recent festival in celebration of the fiftieth anniversary of his poetic activity, the manifestation being organized by M. Calomiris, director of the National Conservatoire.

BUST TO NAZOS

At the time of the celebration of the Saint-Saëns centenary, the Musical Courier (via the brilliant pen of Irving Schwerké, then via that of the undersigned) spoke of the French master's visit to Greece, the Athens Conservatoire at that time being directed by G. Nazos. A man of taste, he worked important reforms in the artistic domain and has given proof of high intelligent initiative. Greece owes much to him.

It was therefore more than passingly gratifying that a recent official ceremony offered unveiling of a bust of Nazos, the work of Telemaque Gysis, young Grecian sculptor.

BULGARIAN MUSIC

Although not connected with the Balkan Pact, Bulgaria realizes concrete artistic exchanges with her neighbors. Rodina Male Chorus from Sofia, under the strict discipline of its leader Pavel Stefanoff, gave us an admired audition of Greek, Bulgarian and other folk and popular songs. The members of Rodina are all men in the liberal professions—doctors, lawyers and architects. By way of returning this visit, a group of Greek painters, sculptors and musicians went to Sofia.

In former articles I have called attention to the highly developed musical culture in Bulgaria and it is interesting to add that the excelelnt Sofia Opera has recently premiered a national work, Tsar Kaloïan by Pantcho Vladighérov, talented young composer of Rhapsodie du Vardar and of a piano concerto already well known in various countries.

FRANK CHOISY.

LAMBROS DEMETRIOS CALLIMAHOS,

twenty-four-year-old Greek-American flutist, is a professor at the Mozarteum Academy in Salzburg, where he is holding master classes. Mr. Callimahos, who studied in New York and abroad, has been heard extensively in Europe in concert. His 1935 engagements included: April 29, Munich, debut recital; May 5, Munich, radio program; May 18 and August 23, Vienna, radio; September 24, Munich, all-Bach program; September 27, Berlin; October 6, Prague, radio; October 7, Prague; October 9, Budapest; October 10, Vienna. On January 1, 1936, Mr. Callimahos broadcast from Munich; January 19, he was heard in Munich in a sonata recital; February 7, Prague, radio; February 20, Milan; February 22, Zurich; February 25, Barcelona; February 27, Paris; March 1, Paris; March 2, Brussels; March 3, Amsterdam; March 6, London; March 10, Stockholm; March 15 and 16, Warsaw; March 20, Dresden, all-Bach program; April 25, Dresden.

First Music Festival Presented in Montreal

Dickson, Bampton, Bentonelli, Massue, Britton and Greenwell Appear as Soloists Under Pelletier

MONTREAL, CAN.—The first festival of music to be given in our city occurred at the little chapel of St. Laurent College on June 15, which provided an impressive background for the occasion. Sebastian Bach's Passion According to St. Matthew occupied the entire program of the first night. The score was performed in English by the Cathedral Singers, the orchestra of the Montreal Symphonic Concerts Association and the soloists were Muriel Dickson, soprano; Rose Bampton, contralto; Joseph Bentonelli and Nichols Massue, tenors; George Britton, baritone; and Gean Greenwell, bass; the whole under the musical direction of Wilfred Pelletier.

It was the biggest musical effort achieved in Montreal for many years. The singing of the Cathedral Singers, a group of more than a hundred local singers, was disciplined and impressive in the best sense of the term. Joseph Bentonelli sang the difficult role of the Evangelist with a diction that won everybody's admiration while George Britton treated the role of Jesus to a dignified interpretation. Too much praise cannot be given to Rose Bampton for she interpreted her role in marvelous style and voice. Muriel Dickson's singing was very moving. The bass solos were sung by Gean Greenwell, while the little that was left of the tenor solos were successfully delivered by Nicholas Massue, local operatic tenor. The event, taking place out of town, attracted many people from the country.

The festival was brought to an end on June 17, at the same chapel, with a performance of Beethoven's ninth symphony drawing another capacity audience. Wilfred Pelletier, the orchestra, the chorus and the soloists gave an extraordinary demonstration. Charles Goulet, director of Les Disciples de Massenet, another important group of local singers, trained the chorus and made a magnificent job of it.

The first part of the program was devoted to music by Bach, three choral preludes arranged for orchestra by Respighi. They were directed by Wilfred Pelletier with his usual understanding of the theme. Rose Bampton and Muriel Dickson delivered exquisitely the duet from the Cantata Jesus, My Beloved. The soprano did her best effort in her sympathetic performance of Bist du bei mir. Joseph Bentonelli contributed the Benedictus from the Mass in B minor and sang it in fine style. From the same score, Rose Bampton also gave the Agnus Dei with the peculiar feeling which lies in that devotional music, she also collaborated with Bentonelli in an excerpt from the Magnificat in D. J. H. G.

San Diego Hails Bowl Concerts

Work by Horace Johnson Has Local Premiere

SAN DIEGO, CAL.—The success of the Ford Bowl concerts given at the Pacific International Exposition in San Diego by the San Diego Symphony Orchestra under Nino Marcelli, which began on July 10, are a tribute not only to the generosity of the Ford Motor Company, but to the persistence of the orchestra's conductor. Nino Marcelli has in less than a decade not only aroused the interest of the community in the work of a symphony orchestra but has brought the organization itself to the musical excellence demanded by the character of its programs.

The orchestra lists eighty-six players, some of them women; some prominent local musicians; some talented graduates of Marcelli's eminent High School Orchestra who have won scholarships in Eastern music schools and return each summer to play under his baton; and some visiting artists from major symphonic bodies in other parts of the country. The large audiences which pack the Bowl nightly testify to the popularity of the concerts. We look forward also to the series of programs to be given in August by the San Francisco Symphony Orchestra under Alfred Hertz.

In addition to the usual symphonic repertoire this year Mr. Marcelli has introduced several interesting and notable novelties. Prominently featured recently and to be repeated in a national coast-to-coast broadcast was the orchestral suite Imagery, by Horace Johnson, American composer.

Heard in its entirety for the first time on the Pacific Coast, Imagery brought to mind and ear three vivid impressions of the Orient. Based musically on original Hindu themes and associated with passages from the philosophy of Tagore, it depicts with color and imagination three scenes of India—Procession to Indra, Aparasa and Urbasi.

In the first movement one heard all the sounds of an Oriental processional, from the weird rhythm of the drums to the tinkling bells on the feet of dancing girls; the rise and fall of religious excitement was admirably indicated in tempo and volume. The second number, a dance of nymphs, impressed by the delicacy of its treatment, the melodic character of its theme, and the warmth and color of it all. A lovely number in itself for any orchestra program. In the third phase, the Hindu theme portraying the religious dance of the Urbasi, winds in and out among the various instruments in a progression toward the telling climax which concludes the suite.

Mr. Marcelli gave the score a vivid and colorful reading and one which caught its delicate and poetic symbolism as well as its melodic beauty and brilliant climaxes. Listening musicians found Imagery an arresting and fascinating musical picture, notable also for its remarkably fine instrumentation. Havrah Hubbard, former music critic of the Chicago Tribune, whose comments have been one of the delightful features of the Bowl concerts, was particularly happy in his presentation of the subject matter of the Johnson suite.

On another program Nino Marcelli introduced a duet which presented Enzo Pascarella, concertmaster, and Frank Kuchynka, first bass viol. In the Concertante (Bottesini) a distinct note of novelty was struck and a triumph achieved for players and composition. Both players are visiting artists. Mr. Pascarella, violinist of the Pascarella String Trio of New York City, and an artist of assured powers, has been a vital addition to the violin section this season. His work in the Concertante showed him to be a soloist of fine ability, technically, tonally and temperamentally. Mr. Kuchynka, a guest from the Minneapolis Symphony Orchestra, amazed and delighted with the effects achieved on an instrument not usually ranked as a vehicle for soloists. H. B.

The Green Pastures in Cinema Form

Followers of the legitimate stage who have felt some misgivings as to what the screen technic would do to the simplicity that was the perfection of the drama The Green Pastures may set their fears at rest. Warner Bros., producers of the moving picture version, allowed Marc Connelly, author of the original play, to direct its Hollywood phase, and the result, shown at the Radio City Music Hall, New York, beginning July 16, is the retention of essential naivety, joined with some of the added flexibility which the films offer.

As most of the theatrically minded of this continent know, The Green Pastures is the story of the Creation and the subsequent relations of "De Lawd" with the unruly beings made in His image. The work has the universality of Bunyan's gloomier allegory, Pilgrim's Progress, but the mysticism of the Negro has none of the morbid quality which darkens the Anglo-Saxon's. Rex Ingram takes the role of De Lawd, giving a performance of simple majesty and benevolence. He also is seen in the characters of Adam and Hezdrel. Oscar Polk as Gabriel is another memorable feature, and the lesser characters are unfailingly excellent. The musical background, as on the stage, is furnished by the Hall Johnson Negro Choir, the gorgeous vocal texture of this ensemble finding its ideal setting in the spirituals. Of the scenes, some of the most outstanding are the celestial fish-fry; the loading of the Ark, where Noah stands in the rain, checking the pairs of creatures on a penciled list, including "Buffalos, bed-bugs, butterflies," and the unforgettable finale, where the God of Vengeance turns to mercy. M. L. S.

John Sample's Kansas City Master Class

Before beginning the fall season in Chicago, John Dwight Sample will teach a master class in voice in the studios of Marjorie Rose Ryan in Kansas City, Mo., from September 13 to 19.

AFFILIATED MUSIC CORPORATION

NEW PUBLICATIONS

Moussorgsky—Games and Dances of the Persian Women from "Khovantschina" for piano	$.80
Biriukov—Toccata, Op. 6 for piano	1.00
Blasevich—Fifth Concert Sketch for trombone or bassoon and piano	1.00
Veprik—Five small pieces, Op. 17. Orchestra score	4.00
Parusinov—Ten easy pieces for children for piano	.80
Meitus—"On the Dnieprostroy Dam" 2nd Suite. Orchestra score	5.00

Music sent on approval. If unable to procure from your local dealer apply direct to:

AFFILIATED MUSIC CORPORATION

Sales and Rental Division—549 West 42nd St., New York City

New Publications

REVIEWED BY LEONARD LIEBLING

BOOKS

Fundamental Counterpoint; by A. Madeley Richardson, M.A., Mus. Doc., Oxon.; F.R.C.O. (with a foreword by John Erskine.)

An Editor's preface, signed "Edwin J. Stringham, General Music Editor," tells that the author, Dr. Richardson (composition teacher at the Institute of Musical Art of the Juilliard School of Music) has based his volume on the recognized rules of counterpoint followed by the older masters even when they made radical harmonic and rhythmical departures from the usages of their day.

There is no attempt in this book to invent any new method of employing counterpoint; rather the author makes the older ways easier by explaining them simply to the student and showing him how closely connected they are with the most advanced writing of our time. Whether clear or complex, ancient or modernistic, no composition makes musical sense without a basis of recognizable counterpoint. Its mastery has been the chief preliminary aim of every tonal creator who achieved distinction.

Dr. Richardson points out in his introduction that after they had already become established writers, such men as Mozart, Beethoven, Schubert, Brahms, Schumann, Wagner, Rimsky-Korsakoff and Stravinsky, were still working to perfect their counterpoint, and that modern teachers like Schönberg, Hindemith, and Bloch, insist upon its strict study by their pupils. (He might have added that the revolutionary Chopin was in almost constant active communion with the works of Bach.)

From clarified discussion of fundamental harmony, scales, keys, and clefs, Dr. Richardson leads the learner from double counterpoint to eight-part practise, and makes it a succinct and pleasant process. This is one of the least mystifying treatises on counterpoint that has yet appeared, and it should be in the hands of all students who desire to make their understanding of music scientifically complete.

Dr. Richardson dedicates his volume, "To my dear friend, Rubin Goldmark —A Small Token of Esteem." (American Book Company, New York.)

Reviewed by R. M. Knerr

Hollywood Bowl by Isabel Morse Jones.

This history of the Hollywood Bowl in California from its initial conception in 1916 through the year 1935 is a fascinating description of the financial tribulations and achievements of the many loyal citizens of Los Angeles and Hollywood. Mention is made in piquant manner of the personalities and idiosyncrasies of the eminent conductors who have directed there. Intimate anecdotes are told about the soloists who have appeared. Incidents are related of the financial manoeuvers of the members of the boards of directors and the various managers who have been in office. Miss Morse's scintillant way of writing makes this history a thoroughly enjoyable story of the development of one of the biggest and most successful projects of American musical culture. A foreword is contributed by Merle Armitage and the attractive volume is profusely illustrated with photographs of the bowl, Mrs. Artie Mason Carter, the founder of the Hollywood Bowl, Mrs. Leiland Atherton Irish, and several of the conductors in unconventional attitudes. (G. Schirmer, Inc.)

Musical Secrets, by Lilias Mackinnon.

A convenient, pocket-sized little book containing many helpful comments on piano art. The writer, who is well known in Great Britain and America as a lecturer on "musical memory" and other phases of interpretation, explains in a preface that she has sought to provide "lessons which stress essential points and elucidate others frequently misunderstood." The nine sections discuss concentration, sightreading, phrasing, interpretation, hand extension, technic, pedalling, fingering and scale-practice. The book is a delightfully practical one, containing many valuable exercises and other instruction on how to gain greater ease and efficiency in piano playing. (Oxford University Press, London; Carl Fischer, Inc., New York.)

Group Voice; a systematic course in singing for use in group instruction; by Bernard U. Taylor.

A great deal of material compressed into brief compass is contained in this series of twenty lessons on various phases of group singing. Mr. Taylor is known for his work in teaching ensemble singing and choral conducting at the Institute of Musical Art of the Juilliard School of Music, New York. Among the subjects considered, in the form of brief discussions with exercises, are the following: posture, making sounds with and without vowels and their application to singing tone, physical position of vowels, proper attack, vowel resonance, correct breathing and its application, correction of breathing faults, balanced resonance, avoidance of throaty singing, legato and arpeggio effects, sensations in singing, obtaining an even scale, consonant articulation, application of consonants to vowels, basic vocal principles, and systematic song study. There is an introduction on the general subject of group voice training and proper conduct of it, and at the end there appears a supplementary list of song material useful in such work. The directions are clear and non-technical, with many valuable points useful in practise and study. A compendium that will be of especial service to teachers of choral work and conductors of amateur and professional groups. (G. Schirmer, Inc., New York.)

For Piano Solo

Cadenzas for Beethoven's Four Piano Concertos; by Ignaz Friedman.

Probably there will never be complete agreement as to what constitutes a legitimate use of the prerogative accorded to the soloist in an older day of improvising his own cadenzas. What was once a general custom—that of elaborate ornamentation to display the player's skill—has today come somewhat under the frown of the blue-stockings in art. Ignaz Friedman has published as his op. 100 the series which he has devised for four of the Beethoven concertos. There is an obvious strength and effectiveness about his versions which are pianistic to a high degree. Whether they completely approximate the Beethovenian style is a matter that will probably be disputed. The works so treated are the concertos in C major, B flat major, C minor and G major. A publication of high interest to pianists. (G. Schirmer, Inc., New York.)

For Four-part Mixed Chorus

Rosamunde Ballet Music No. 1, by Schubert; arranged for mixed voices with piano accompaniment by Robert Manson; words by J. Murray Gibbon.

The perennial charm of Schubert's sprightly ballet air is linked to gay and lightsome words acclaiming Rosamunde as Queen and "Rose of the World." The lyric by Mr. Gibbon, musiocologist and director of Canadian festival activities, is appropriate to the festive nature of the musical setting. It apportions the composer's harmonies to the four voices felicitously. A number especially suitable for the spring season. (Gordon V. Thompson, Ltd., Toronto.)

Sapphic Ode, by Brahms; arranged for mixed voices with piano accompaniment by James R. Duane.

Brahms' exquisite *Lied* is skillfully made into a choral number of reticent charm and ardent, welling harmonies. The tenors carry the main melody, while the other parts sing against it and occasionally are given brief humming passages. The whole make a short but delightfully melodious offering. There is also a version for two sopranos and alto. Both have English text and are unobtrusively underlined by the piano part. (Elkan-Vogel Co., Inc., Philadelphia.)

For Four-part Male Chorus

My 'Randy; words by Stella Weiler Taylor; music by Will L. Lebo.

A fetching *a cappella* number in Negro dialect, addressed to "little 'Randy, sweet as 'lasses candy," of whom it is asserted, "Yo're de nicest gal in all de town." There is a refrain of "Ping, a ping, ping," imitating a banjo. A well-bred and amusing, slightly romantic song which is ideally suited for college glee clubs. Has occasional humming effects. Also published for SSA. (Studio Music Co., Hamilton, Ohio.)

Songs

Blow, Bugle, Blow; words by Tennyson, with Welsh text by Cyan; music by W. Bradwen Jones.

The Splendor Falls on Castle Walls, one of popular Tennyson excerpts, here given in both English and Welsh versions, is set to music by a composer of the latter nation. It has a slow martial theme of mounting dramatic quality, and is especially thrilling as it approaches a climax and then dies out, *pp*, at the close. The score is provided with sol-fa notation as well as that on the staff. A work that the contestants of Eisteddfod celebrations will welcome. Range, B to E (optional F). (Oxford University Press, London and New York.)

Kirconnel Lea; words, traditional; set to music by Julian Herbage.

An old Scottish ballad is provided with a wistful tune which suggests the folk music of that nation. Simple, moving and graphic, Mr. Herbage's setting shows a few modern harmonic characteristics in the section which describes the tragic death of Helen, and the work concludes with some rich chords of threnodic suggestion. A good item for the more dignified English group in a song program. Range, D to G. (Oxford University Press, London and New York.)

A Little China Figure; words by Ethel Lindsay; music by Franco Leoni.

The composer of the opera L'Oracolo and of many popular songs here adds a fetching, semi-humorous number about the thwarted love of a china statuette for a housemaid, who dropped and broke him unfeelingly. A tuneful theme adds to the appeal. Published for high and low voice, the former version ranging from F to G. (G. Schirmer, Inc., New York.)

NEW MUSIC

CARL FISCHER

TWO UNUSUAL NEW SONGS
By OLIVE DUNGAN

Mango Moon *Medium in F* .50
Atmospheric, not difficult, but depending for its effect on the rendition of **pianissimo** passages. The end is especially effective.

Wind Song *High in D* .50
The second of the songs by this rarely talented composer. Short, rhythmical phrases work up to a splendid climax. More news of this in September.

Boston 56 Cooper Square, New York Chicago

GALAXY MUSIC CORP.

THE PIANIST MUSICIAN
by MARGARET and MARY DONINGTON

Part 1. **Teacher's Books:** The Aural Background, Book 1; Book 2.
Part 2. **Pupils' Books:** Book 1. The very beginning. Book 2. Wander whither.

GALAXY MUSIC CORP., 17 West 46th Street, New York, N. Y.

G. SCHIRMER

Our Very Large Publishing Program

has provided **many** splendid new Schirmer publications for release this season. It will pay you to mail us a note stating the particular field of music in which you are active—so that we may send you **specific** information on new music with which you will want to be familiar.

G. Schirmer, Inc. 3 East 43rd St., New York

GRACE LEADENHAM AUSTIN

Prominent Singers and Voice Teachers Favor These Songs:

I Have a Garden	(High or Low)	order from G. Schirmer, Inc.
At Eventime	(High or Med.)	published by J. Fischer & Bro.
Rain at Night	(High or Low)	published by J. Fischer & Bro.
The Soul Undaunted	(Med. or Low)	order from G. Schirmer, Inc.
Day Dreams	(High or Low)	order from G. Schirmer, Inc.
The Little White Cottage	(High)	published by G. Schirmer, Inc.

Also choral arrangement for four part mens' chorus.

Address by Mail—
1416 Steinway Hall, New York

YOUR LOCAL DEALER CARRIES ALL THESE NOVELTIES

MARION TALLEY
COLORATURA SOPRANO
OPERA — CONCERT — RADIO
NBC Artists Service
30 Rockefeller Plaza, New York

EDOARDO SACERDOTE
Announces the removal of his studio to 1905 Fitch St., Hollywood, Calif.
Phone GL. 1285

JAN KUBELIK
VIOLINIST
RAFAEL
CONDUCTOR
SEASON 1936 - 1937
Concert Management Robert Hollinshead Roosevelt Hotel, Hollywood, Cal.

ROBERT HURD
VOCAL TEACHER & COACH
Radio — Concert — Opera— Motion Pictures
Popular Repertoire
672 S. LaFayette Park Pl., Los Angeles. Phone Federal 7708

JEAN DICKENSON
COLORATURA SOPRANO
RADIO—CONCERT—OPERA
NBC Artists Service
New York and Hollywood

JOSEF BORISSOFF
(PIASTRO)
VIOLINIST
TEACHER, COMPOSER
Recitals — Radio — Concerts
4918 Maplewood Ave., Hollywood, Calif. Phone HE 2028

RALPH THOMAS
TENOR
VOICE SPECIALIST
672 S. Lafayette Park Pl., Los Angeles, Cal. Phone Fl. 1661

WINIFRED BYRD
PIANIST
Personal Representative RUTH CREED YOUNG
2062 N. Argyle Street, Hollywood, Calif.

MARGUERITE LAMAR
(MRS. THEODORE STEARNS)
SOPRANO
LECTURE-RECITALIST
TEACHING — OPERA
CONCERT REPERTOIRE
266 S. Rexford Dr., Beverly Hills, Calif.
Phone CR. 13491
Hollywood Studio
Phone He 4341

ARCH BAILEY
BARITONE
RECITAL — RADIO
ORATORIO—TEACHING
Soloist — 20th Church of Christ Scientist, 1541 Westwood Blvd., Los Angeles, Calif. Phone West L.A. 31548

LEIF ERIKSON
BASS-BARITONE
with
PARAMOUNT STUDIOS
Hollywood, Calif.

WYNNE DAVIS
SOPRANO
OPERA—CONCERT—RADIO
Robert L. Hollinshead, Mgr.
Roosevelt Hotel, Hollywood Calif.

JOHN SMALLMAN
TEACHER OF VOICE
Coaching in Oratorio and Lieder Singing
Mus-Art Center
Phone Prospect 8474
Los Angeles, Calif.

FELIX KNIGHT
TENOR
SCREEN — RADIO
OPERA — CONCERT
138 N. Carson Road, Beverly Hills, Calif.
Phone CR. 8257

LAURA SAUNDERS
SOPRANO
CONCERTS—OPERA
FOLKSONG RECITALS IN COSTUME
5617 Hollywood Blvd. Hollywood, Calif.

HAROLD **HURLBUT**
Internationally Known Voice Teacher
PARIS — ROME — NICE — NEW YORK
DE RESZKE EXPONENT
Teacher of stars of Screen, Stage, Radio (NBC—CBS), Concert, Opera
2150 Beachwood Drive
Hollywood, Calif. GL. 1066

ARTHUR **ROSENSTEIN**
ACCOMPANIST and COACH
Metro-Goldwyn-Mayer Studios
Culver City, Calif.
Phone: Hillside 8758

CHARLES WAKEFIELD **CADMAN**
COMPOSER - PIANIST
Care of Musical Courier, Roosevelt Hotel, Hollywood, Calif.
Or 3578 4th Avenue, San Diego, Calif.

FRANK FOREST
TENOR
PARAMOUNT STUDIOS
CHICAGO CIVIC OPERA
Management:
(Concerts—Opera) N.B.C.
(Pictures) Myron Selznick & Co., Inc.,
Hollywood, Calif.

OLGA STEEB
master class—normal methods
PIANO SCHOOL
SUMMER COURSES
JUNE—JULY—AUGUST
3839 Wilshire Boulevard
Los Angeles, Calif.

GEORGE RANDOL
BARITONE
Recitals—Concerts
Specializing in Negro Songs and Spirituals
664 East Adams
Los Angeles, Calif.

ANDRES DE **SEGUROLA**
12 YEARS WITH METROPOLITAN OPERA, NEW YORK
IN THE GOLDEN DAYS OF TOSCANINI, CARUSO, FARRAR, ETC.
TEACHER OF SINGING
Beginners or Professionals
* * *
Coaching, Bel Canto, Interpretation
* * *
Chairman Opera Committee, Hollywood Bowl Concerts; Chairman Opera Committee, Festival Allied Arts.
1962 N. Highland Ave. Hollywood, Calif.
Tel. GLadstone 9988

Diversity of Baton Leaders and Soloists Marks Season at Bowl

Hollywood Audiences Cordial to Symphonic and Ballet Offerings Under Eminent Conductors—Assisting Artists Win Favor

Los Angeles.—The Hollywood Bowl season of Symphonies under the Stars opened on July 7, with Ernest Ansermet as the first conductor, making his debut here. This concert was reviewed in the July issue of the Musical Courier.

Rose Bampton was the hit of the second concert, July 10, making a striking opening with the Ernani aria with a long sustained high C in conclusion. A group of songs by Liszt, Marx and Quilter formed her second group, and won her three encores. Ansermet offered Smetana's Vltava, Stravinsky's Firebird Suite and Haydn's Surprise Symphony with punctilious care.

A suite by an American composer, Templeton Strong, titled The Night, was of chief interest on the July 14 program, but proved merely mildly romantic and was received with moderate enthusiasm. The Schubert Unfinished Symphony won its usual applause, and Ansermet gave the Sibelius Finlandia a reading of eloquence.

American Work Heard

Eduard Steuermann gave a scholarly reading of the Beethoven Emperor Concerto on July 17. A young American conductor, Irvin Talbot, made his Bowl debut on July 16, and showed marked ability with his reading of the Tschaikowsky fourth symphony, which he delivered with authority and good balance. Fabien Sevitzky also gave an extraordinarily fine account of himself on July 24, conducting the Brahms first symphony. The latter half of this program began with William Grant Still's conducting of his Land of Romance, and the scherzo from his Afro-American Symphony. Both were melodic and rather wistfully sentimental. The instrumentation was adequate, but too suggestive of an augmented dance band. The Hall Johnson Singers, a Negro a cappella chorus, concluded the program with three long groups of songs and spirituals. Too much repetition tended to make their work monotonous.

Goossens in Bowl Debut

Bowl audiences enthusiastically greeted Eugene Goossens to the podium on July 21. He made fine work of Elgar's masterly Enigma Variations, gave a sympathetic reading of the Brahms second symphony, and was pleasing in short works of Dvorak, Turina and Tschaikowsky.

Albert Spalding contributed a fine performance of the Beethoven violin concerto for his solo effort on July 24. Goossens gave him a perfect background, and won warm plaudits in the orchestral portion of the program with Bax' Overture to a Picaresque Comedy, and the three dances from deFalla's Three Cornered Hat.

On July 28, the Glazounoff eighth symphony proved enjoyable under Goossens' baton, and the conductor's own brilliant Rhythmic Dance won warm acclaim. Delius' Walk to the Paradise Garden was exquisitely interpreted.

Bonelli Is Soloist

Richard Bonelli received an ovation for his fine singing on July 31, singing no less than six major operatic arias and one song. It was Goossens' farewell appearance, and an ovation was also tendered to him at the conclusion of his own admirable arrangement of the Chorus of Gibichungs from Wagner's Dusk of the Gods. The Mendelssohn Scotch Symphony was given with finesse, as was Vaughn Williams' delightful overture, The Wasps.

The orchestra played the Dvorak New World Symphony on July 30, while Nathaniel Finston marked time with a baton. He offered few visible cues and no appreciable tonal balance, so that the work sounded merely like a rehearsal reading by a fine ensemble. Igor Gorin, as baritone soloist, saved the program from complete innocuity with his interpretation of the Pagliacci Prologue and the Largo al Factotum, showing a lyric voice of appealing quality.

Lert in Viennese List

Richard Lert showed his usual fine musicianship in the Haydn D major symphony (No. 104; B. & H. No. 2) on July 11. His typically Viennese readings of Johann Strauss and Schubert works proved equally enjoyable.

Three ballets were given in the Bowl, of which that by Serge Oukrainsky on July 16 was far the best. Colorful costumes and fine dancing, with exotic concepts, were set off with excellent soloists, of whom Lenore Felden, Madeleine Lazard and Oukrainsky himself were the principals.

The Albertina Rasch Ballet on July 11, proved a pretty interpretation of the Schumann Carnival. Warren Leonard, Robert Bell, Mollie Peck and Viola Wilkins were the outstanding solo dancers, and the ensemble was competently done.

The ballet on July 31 was presented by an amateur group under the direction of Martha Deane and Robert Tyler Lee, and was at a disadvantage by comparison with the professionals. The best work was in a modernistic interpretation of Tansman's Tryptique, along the lines established by Martha Graham.

Of the ballet conductors, Frederick Stark stood out to most advantage, especially in his orchestral interlude of the Glazounoff Carnival Overture. R. A. Shepherd conductor for Oukrainsky.

New Compositions

The WPA Symphony Orchestra moved into the Trinity Auditorium on July 22, and presented the premiere performance of Felix Borowski's second symphony under the capable direction of Jacques Samossoud, to whom the work was dedicated. It proved an unusually interesting work, written with sincere fluency and a flair for orchestral coloring. It was melodic throughout but in an individual and original manner. There was considerable economy of thematic material, to an extent that occasionally appeared laconic in development, especially as the climaxes were terse and not long sustained. The work is to be repeated in September.

An all-Czech program was heard on July 29 under the leadership of Alois Reiser. The program was devoted to Dvorak and Smetana, and the high light was the first performance here of the former's fourth symphony, a work of unaffected charm.

Another first performance was that of Rico Marcelli's tone poem, Immortal Light, given July 26 in the Ford Bowl in San Diego, with the San Diego Symphony Orchestra and a large chorus under the direction of the composer. It was a work of unusual and striking values, building inexorably to a superb climax demanding the full resources of chorus and orchestra. R. D. S.

Rambling Around

Ruth Terry Koechig, mezzo-contralto of Los Angeles, is a native of California. She has fulfilled important singing engagements in recent years, among them two Hollywood Bowl appearances, the last being the summer of 1935 when she appeared in Lohengrin and Traviata. She has appeared in the summer series of concerts at the Long Beach municipal auditorium, the concert series of the University of California at Los Angeles, also with the Euterpe and Hollywood Opera reading clubs. Miss Koechig has been screened and recorded in pictures at Warner Brothers-First National studios, United Artists and RKO-Radio studios. She is an artist student of Bertha Vaughn and the spring of 1935 was awarded first place in opera, oratorio and the young concert artist division at the Allied Arts Festival contests.

* * *

Russell Horton, tenor, has been located in Los Angeles for the last twelve years. He has appeared as soloist in the Hollywood Bowl, Redlands Bowl, the Ford Bowl at San Diego, and with the Los Angeles Philharmonic Orchestra (Otto Klemperer, conducting). Other appearances have been with the Euterpe, Hollywood and San Gabriel Valley Opera Reading clubs. Mr. Horton is under the management of Robert L. Hollinshead for a concert tour of Texas this coming winter. He is soloist at the twenty-sixth Church of Christ, Scientist, Los Angeles.

* * *

Elinor Remick Warren, composer-pianist, and Blythe Taylor Burns, soprano, both of

Los Angeles, appeared in a joint recital August 4 at the Redlands Bowl. Miss Warren played two groups of piano numbers and Miss Burns sang Miss Warren's compositions.

* * *

Ernst Toch, composer, is back in Hollywood again writing the music for The Light Brigade for Warner Bros.-First National studios. He composed the music for the film of Peter Ibbetson.

* * *

The Sutro-Seyler Studio presented Dorothy Dodge in piano compositions by modern composers, and Purcell Mayer and Mary Le Grand Hagopian in a Cesar Franck sonata for violin and piano, on June 29 at the studio quarters in Los Angeles. William C. Hartshorn gave a descriptive comment of the different compositions.

* * *

Theodore Saidenberg, for six years accompanist to Efrem Zimbalist, violinist, on his concert tours, is now located in Los Angeles. He has accompanied for Erika Morini and recently has been playing for Conrad Thibault, baritone. Mr. Saidenberg was for five years a scholarship pupil of Josef Hofmann at the Curtis Institute. He plans to give a Los Angeles recital next October under the local management of Mary V. Holloway.

* * *

Mildred House, pianist-composer, of Los Angeles is a native Californian. She studied piano with Madge Patton Sullivan and composition with Charles E. Pemberton, at the University of Southern California. Afterwards Mme. House studied composition with Calvin Cady and had choral conducting under Father Finn. She has written fifteen musical readings, twelve songs, four piano compositions, two string quartets, arranged twelve mixed choruses, and her latest is the Drums of Sacrifice, a three act music drama which was staged August 8 and 9 at the San Diego Exposition. Mme. House conducted the performance.

* * *

Sylvan Breyn, pianist, accompanist and conductor of New York, is now located in Los Angeles where he plans to give a series of radio recitals, playing major works of piano literature, the same as he has presented over the NBC network. Mr. Breyn formerly was accompanist and pianist to Mischa Violin. Afterwards he toured for two years with Antoni Sala, the Spanish cellist. He was associate conductor to Erno Rapee in New York, having been a protege of Frederic Neil Innes, the bandmaster, when he lived in Denver, Colo.

* * *

Risser Patty, vocal teacher of Hollywood, was director of the vocal department of Coe College, Cedar Rapids, Iowa. Five of his pupils were given first awards at the 1936 Festival of Allied Arts contests which was held last May.

* * *

Morris Stolloff of Los Angeles, a protégé of the late William Andrews Clark, Jr., and until recently concertmaster of the Paramount Studios Orchestra, has been appointed head of the music department at Columbia Picture studios.

* * *

Anne Jamison, soprano of New York, is broadcasting each Friday night on the Hollywood Hotel program. She formerly was heard from New York on NBC programs. Dr. A. S. Vogt, late director of the Toronto Conservatory started Miss Jamison on her singing career, and afterwards she studied with William Shakespeare in London and then with Frank LaForge and Estelle Liebling in New York. Miss Jamison will give a Los Angeles recital this fall and later make a tour.

EDITH KNOX,

pianist of Los Angeles, made her New York debut last March at Carnegie Hall, playing the Ravel concerto with the National Symphony Association under the baton of Leon Barzin. Miss Knox's teachers have been Olga Steeb, Albert Elkus, Josef Lhevinne, Sigismond Stojowski and Alexander Siloti. She had a fellowship for five years at the Juilliard School. Miss Knox will play a recital tour in Arizona, Texas and Oklahoma in the coming season under the management of Robert L. Hollinshead.

* * *

Dr. George Liebling's song, Annabel Lee (poem by Edgar Allan Poe) which he wrote and dedicated to Nelson Eddy, was sung by Marguerite Lamar at the last of three recitals (July 16) at the University of California at Los Angeles. Dr. Liebling has been serving as examining judge for the WPA in addition to teaching.

* * *

The Pilgrimage Play (Life of Christ) opened July 20 at the Pilgrimage Theatre in the Hollywood hills opposite the Hollywood Bowl. This play has been given each summer for the past thirteen years. The music was written by Gertrude Ross, a Los Angeles composer.

* * *

Horton Dance Group gave a program July 15 at the Hollywood Concert Hall under the direction of Peter Malchow. Lester Horton was the choreographer; Bertha English, the composer-pianist; William Bowne in charge of percussion; and Growth of Action was played by the composer, Dane Rudhyar.

* * *

The California Festival Association is sponsoring eight performances of Everyman September 8 to 15 inclusive under the direction of Johannes Poulsen of Copenhagen. These performances will be given in the Hollywood Bowl with Einar Nilson as the artistic director, producer and musical director. William May Garland is president and Norman H. Sloane is general manager of this California Festival Association.

* * *

Robert Flack, accompanist, recently arrived in Hollywood from Portland, Oregon where he played for the leading artists of the Northwest. He studied piano with Daniel Wolf in New York and afterwards coached accompanying with Emanuel Bey and worked with Frances Striegel in Portland. Mr. Flack was official accompanist for five years for the leading men's singing organization in Portland (Willem van Hoogstraten, director).

* * *

Hans Blackschmidt, composer, accompanist and vocal coach, was accompanist to Johanna Gadski both abroad and in this country. Other artists for whom he played were Jadlowker, Thibault, Marteau and Sahla. Since locating on the Pacific Coast he has conducted orchestras for Pinza, Borgillio, Rethberg, Windheim, Schorr, Pistor, Bonelli and Mueller. Mr. Blackschmidt conducted a German Opera Company tour of this country from 1929 to 1931. For three years he was director of the Ellis Club of eighty male voices giving concerts in the Los Angeles Philharmonic Auditorium.

* * *

Homer Grunn, teacher and composer-pianist, presented a pupils recital on June 27 at his studio-home in Los Angeles. Those appearing were Tamara and Serge Hovey, Frank Morgan, Jeanne de Bard, Earl Kim.

* * *

Marguerite Lamar Stearns, lecture-song recital artist and teacher, was recently presented by the University of California at Los Angeles in three recitals: July 2, French vocal art; July 9, German vocal art; July 16, English vocal art. Paul Sauer was the accompanist.

* * *

Grace Adele Newell, vocal teacher in Hollywood, formerly was associate to Ferdinand Torriani. For the past five years she has been located in Hollywood, having been brought here from New York by Jeanette MacDonald of screen fame, with whom Miss MacDonald is studying at the present time.

* * *

Ho-to-ma-we (Gladys Casela) Cherokee Indian mezzo-soprano of Los Angeles, was born at San Antonio, Texas, and at an early age was brought to California. In recent years Ho-to-ma-we has been coaching Indian repertoire with Princess Twianina who formerly toured with Charles Wakefield Cadman. A concert tour is now being arranged by Robert L. Hollinshead that will take her to Arizona, Texas and Oklahoma this coming season. Ho-to-ma-we recently appeared with a group of singers giving Cadman's Shanewis in concert form at the Beverly Hills Hotel, and prior to this she sang three programs in Honolulu.

* * *

Elizabeth and Frances Copeland, duo-pianists of Los Angeles, have appeared in concerts in New York, Boston and principal cities of America. They were awarded Juilliard Scholarships and studied two-piano playing with Maier and Pattison for a number of years. Concerts and recitals are being arranged for them in California, Oregon and Washington under the management of Ruth Creed Young.

C. D. K.

Rock Ferris Gives Recitals

Rock Ferris, American pianist, has been devoting much of his time to two-piano work. He is teamed with Katherine Philbrick, with whom he gave a concert in the Wanamaker Auditorium, New York, early in May. Recent solo recitals for Mr. Ferris included one in Scarsdale, N. Y., at the Woman's Club, and two at Columbia University, New York.

Mr. Ferris is now on a tour of seventy concerts in South America, opening on August 12 in Buenos Aires. His itinerary embraces cities of Brazil, Argentina, Uruguay and Chile.

VICTOR
YOUNG

Nationally Known Young
American Conductor-Composer

•

Appeared as Guest Conductor
Los Angeles Philharmonic Orchestra
Hollywood Bowl, August 17, 1936

•

Featured his own composition
"ARIZONA SKETCHES"

MARGUERITE BITTER
CONCERT PIANIST
Robert L. Hollinshead, Mgr.
Roosevelt Hotel
Hollywood, Calif.

HAGARA
NORWEGIAN CONTRALTO
OPERA—CONCERT—RADIO
—SCREEN
Mgt.: Robert L. Hollinshead,
Roosevelt Hotel, Hollywood,
Calif.

TOM CLARKE
BARITONE
RECITAL — SCREEN
RADIO — OPERA
Ruth Creed Young, Mgr.
Roosevelt Hotel, Hollywood, Cal.

ISH-TI-OPI
CHOCTAW BARITONE
INTERPRETER OF INDIAN SONGS, LEGENDS, DANCES, IN COLORFUL COSTUMES
Robert L. Hollinshead Mgr.
Roosevelt Hotel, Hollywood, Calif.

LUCY VAN DE MARK
DRAMATIC SOPRANO
CONCERT—OPERA—RADIO
Robert L. Hollinshead, Mgr.
Roosevelt Hotel, Hollywood. Calif.

MEBANE BEASLEY
VOCAL STUDIO
1920 N. Vine St., Hollywood. Tel. GL. 1353
Only Teacher of
FELIX KNIGHT
Leading Tenor in La Traviata, Hollywood Bowl;
Damnation of Faust in San Francisco

CHARLES WAKEFIELD
CADMAN
appeared as
COMPOSER - PIANIST
in his
DARK DANCERS OF THE MARDI GRAS
with the
LOS ANGELES PHILHARMONIC ORCHESTRA
Hollywood Bowl, August 4, 1936

Photo © Lumiere, N. Y.

SCREEN

Starring in "FOLLOW YOUR HEART"
Soon to Be Released, Republic Pictures

OPERA

As "Philine" in Mignon

MARION

MANAGEMENT—N B C

George Engles, M

NEW YORK—CHICAGO—SAN

Photo by Hurrell, Hollywood

CONCERT

TOUR—COAST TO COAST
Season 1936-1937

RADIO

NBC Coast to Coast, Friday 10 P. M., E. S. T.
Beginning Sept. 6th, Sunday 5:30 P. M., E. S. T.

TALLEY

ARTISTS SERVICE

aging Director
FRANCISCO—HOLLYWOOD

MUSICAL COURIER
Weekly Review of the World's Music

Published by the
MUSICAL COURIER COMPANY, INC.
Steinway Building, 113 West 57th Street, New York
GEORGE H. HILBERT, President
Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

LEONARD LIEBLING.....Editor-in-Chief
HORACE JOHNSON.....Managing Editor
RENE DEVRIES (Chicago)
CESAR SAERCHINGER (London) }...Associate Editors
IRVING SCHWERKE (Paris)
J. ALBERT RIKER.....General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS — JEANNETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110.
HOLLYWOOD AND PACIFIC COAST HEADQUARTERS—CARL D. KINSEY (in charge), Roosevelt Hotel, Hollywood, Cal. Telephone, Granite 2818.
PARIS AND GENERAL EUROPEAN HEADQUARTERS—IRVING SCHWERKE (in charge), 6 Square Leon Guillet, Paris (XV). Telephone, Vaugirard 48-24. Cable address, Musicurier, Paris.
LONDON, ENGLAND—DOROTHY HUTTENBACH, Panton House, 25 Haymarket, S. W. 1. Telephone, Whitehall 1967. Cable address: Musicurier, London.
VIENNA, AUSTRIA—GEORG KUGEL, 1 Rosendorferstrasse 12. Telephone V 44-0-22.
Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic, Three Dollars. Canadian, Four Dollars. Foreign, Four Dollars and Fifty Cents. Single Copies, Twenty Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK AUGUST, 1936 No. 2904

Summer evening concerts thrive when Jupiter twinkles, but wilt when Jupiter Pluvius sprinkles.

—o—

There is a shortage of prunes this year. Also of great composers.

—o—

Hell hath no fury like a prima donna whose tempi are scorned by the conductor.

—o—

A real test of fortitude is for the average opera singer to sit through a symphony concert.

—o—

The form of child labor which should be abolished first is the forced piano practising of a talentless tot or urchin.

—o—

Aiding the Native Composer

The work done by the Federal Music Project in introducing works of American composers is well illustrated in a report from that organization, outlining the premieres of compositions heard under these auspices. Between October, 1935, and the following June, the band and orchestra units gave 1839 concerts, in which one-fourth of the scores heard were by native musicians.

Three hundred and ninety-two compositions have been played by the W.P.A. symphony orchestras during the past season, of which eighty-two were by Americans. Among the composers represented are Armand Balendenck, John Alden Carpenter, George Chadwick, Aaron Copland, James Dunn, Arthur Foote, George Gershwin, Ferdinand Gottschalk, Percy Grainger, Charles Griffes, Henry Hadley, Howard Hanson, Sandor Harmati, Edward Burlingame Hill, Philip James, Horace Johnson, Edgar Stillman Kelley, Charles Loeffler, Edward MacDowell, Daniel Gregory Mason, Quincy Porter, Bernard Rogers, Roger Sessions, Deems Taylor, Frederick Stock, Frederick Woltman, and Randall Thompson.

World premieres of ten compositions by Americans were given. They were Wilderness Stone, an epic choral work by Seth Bingham; Francis Boardman's overture to Orpheus and Eurydice; concerto for piano and orchestra by Frederick Jacobi, recently appointed to succeed Rubin Goldmark as head of the composition department of the Juilliard School; symphonic poem by Otto Luening, professor of music at Bennington College; symphonic poems, Genevieve, and Napoleon the First by Quinto Maganini, conductor of the Little Symphony; the overture to White Wings, by Douglas Moore, professor of music at Columbia University; Dance of the Robots, by Frank Rybka; the Rhapsody Palestine, by Jacob Weinberg; and Elegy, a poem for orchestra by Henry Holden Huss.

Of the non-American composers, Wagner was most frequently performed, with Mozart a close second, and Haydn, Beethoven and Tschaikowsky not far behind.

The W.P.A. orchestras played under the batons of many distinguished guest conductors, including Hugh Ross, Carlos Chavez, Henry Hadley, Jacques Gordon, Aaron Copland, Philip James, Paul Stassévitch, F. Charles Adler, Arthur Fiedler, Richard H. Bales, Howard Hanson, Nikolai Sokoloff, Emanuel Balaban, Quinto Maganini, Chalmers Clifton, Antonia Brico, Lajos Shuk and Philip Gordon.

The W. P. A. orchestras thus are tilling a field in American musical life that has hitherto been much less ardently cultivated. It is to be hoped that the efforts of this project, including its composers' laboratory try-outs, will be continued and extended by others. There is a definite need for encouragement of this sort, if American musicians are not to be given a tremendous inferiority complex. In a day of professional music-making and keen competition from the most highly trained craftsmen of Europe, the native score has a difficult road to travel until it reaches acceptance and performance. Even if such a subjection to a critical hearing only serves to indicate the defects in the composer's equipment, it is invaluable in showing him how some of these imperfections may be remedied.

—o—

The Passing of a Great Dancer

La Argentina's recent untimely death came as a tragic shock to the millions everywhere who were admirers of her art. Since the passing of that other terpsichorean queen, Pavlowa, the universal favorite *danseuse* was La Argentina, acclaimed everywhere as possibly the most resourceful and convincing exponent of Spanish steps and rhythms the world has ever known. Intelligence aided skill in her performances whose charm lay not only in the dance itself, but also in La Argentina's mastery of the castanets, her rare taste in costuming, and her power of characterization.

—o—

The Piano Stages a Come-back

Several years ago the wiseacres were preparing to inter the piano with suitable ceremonies, as an obsolete instrument, and it was openly stated that the noble art of pianism was a lost one, now that the majority of homes boasted a radio receiving set. It was not a long step to the conclusion that all piano teachers had better go out of business at once.

All this has been strikingly changed in the last year. The piano business, as has been remarked before in these columns, is in the midst of a marked revival. Just the other day the National Piano Makers' Association announced that the year which ended on June 30 was the most profitable for the instrument makers, in point of sales, since 1921. It was also prophesied that a record production of 100,000 instruments would be achieved by the American makers before December 31. Piano manufacturing has again become a chief national industry.

New designs in small, graceful, compact models, which are suited to the small city apartment as well as larger houses, have had an appreciable share in creating enthusiasm for an instrument that, after all, has never lost its supremacy. Recent years have seen a growth in group piano instruction. The role which radio has played in directing the attention of listeners back to the piano and other instruments is one of the surprising developments of recent years. It is said that piano production for the first six months of 1936 was three times as great as during the same period in 1933, and 45 per cent greater than last season's, while various band instruments, banjos, mandolins and sheet music also have shown an advance in sales.

It is to be hoped that this upsurge in the music trades is a sign of a higher standard in musicianship and a renewed interest in the art of music throughout the nation. If that is the case, many valiant teachers will not have labored in vain.

—o—

Baton Virtuosi vs. Musical Leaders

The glory of superlative baton art has sometimes in the past obscured the fact that such exploits are purchased at a high price.

A few pertinent questions concerning the conflict between the ideals of the visiting orchestral virtuoso and the needs of American audiences are suggested by Douglas Moore, composer, writing in The American Scholar (New York) on the theme, Imported Virtuosi for America's Music? He begins by analyzing the problem as follows:

"By definition virtuoso means a performer who excels in the technical part of his art. His aim is to raise performing skill to the highest level. He is not particularly interested in influencing public taste, and the public is usually more attracted by the qualities of his performance than by the music that he plays. In the worship of the virtuoso there is an element of wonder that any human being can give evidence of such skill. As a rule the public prefers the foreign virtuoso because it wants him to be as different as possible from everyday, humdrum existence. Also it likes a certain amount of eccentricity whether expressed in dress, manners, or morals. The box-office, always hovering respectfully in the background, does everything possible to capitalize on this element of wonder and exploits its virtuoso before the public with a type of publicity commonly referred to as ballyhoo."

Mr. Moore then raises the question whether it would not be well for us to give our allegiance to soberer mentors, the type of musical leaders that existed in America in the pioneer days of Thomas, the Damrosches, Seidl, Paur and still existent in the person of Stock in Chicago. (There are, of course, other conductors throughout the country who carry on such an ideal; they even are present in considerable numbers, but their glory has sometimes been dimmed by particularly spectacular rivals.)

He says of some of the noted batonists of the past that they "were not merely expert conductors; they were leaders in the community who did everything in their power to influence the public to support music. Although every one of them was born in Europe, and most of them trained there, they accepted their responsibility to the advancement of the artistic civilization of the nation which patronized their concerts. Largely through their efforts we have gained a reputation among nations as intelligent patrons of the best in symphonic music."

That the need for pioneering in music has not closed in the United States, despite the higher level of appreciation and demand of technical perfection made by the audiences, is one of the salient points in this article. The writer says that there is a much larger class of the musically literate being turned out by schools and colleges; but this new musical audience must be captured and held by being made to feel that they have a definite part in the support and patronage of orchestras, that these organizations are run for their benefit, and not merely to exploit the brilliance of some box-office personality on the podium. There is a large potential audience that comes to concerts because it likes the music itself; its support is a steady and reliable one, or might be made so, if it were appealed to properly; whereas "the virtuoso audience is very large but is also impermanent." The group avid for sensations gives its patronage to one, now another baton light, and is somewhat fickle in its tastes.

Finally, the problem of mounting expenses that has been aggravated through the craze for virtuosi and which threatens the lives of many orchestras today, could best be met by conductors with a sense of their responsibilities to the public. "The musical leader today should attempt not only to enlarge his audience but also if possible to reduce the size of the deficit by curtailing expenses." There is a suggestion that a wise leader will not drain the exchequer himself, and also will make his players feel that they have "an artistic and financial partnership in saving their orchestras."

—o—

Municipal Mixup

San Francisco concert-goers are greatly puzzled over the local symphonic status.

The past tonal season was altogether the best there in years, due to the revival of the San Francisco Orchestra under Monteux; nevertheless that organization faces a queer situation.

The citizenry voted overwhelmingly to support the orchestra out of municipal funds, yet the assessment is not big enough to underwrite a season, and the city charter prohibits the municipality from making an outright gift to any private organization. The city, through its Art Commission, had to go into the concert business itself, sponsoring a series of concerts distinct from, and in some ways competing with, the regular pairs of the Musical Association. Furthermore, the *politicoes* of the Art Commission insist upon giving the concerts in the Civic Auditorium, which, it is said, is about as well adapted to music as the Times Square subway station in New York.

Next winter an attempt will be made to space the concerts of the two series so that they do not compete, and the Civic Auditorium is being revamped with WPA funds. That ought to help somewhat, and meanwhile those San Franciscans who have the symphonic cause most at heart, are watching and hoping.

VARIATIONS

By Leonard Liebling

On July 30, Clarence Adler, pianist, held the second of his four annual musicales given at his Summer home, camp and studios, "Ka-Ren-Ni-O-Ke," near Lake Placid in the Adirondacks.

The program was played by Mr. Adler and John Corigliano in the Franck and Saint-Saëns (D minor) sonatas for piano and violin; and Harold Cone (an Adler pupil) delivering the Handel-Brahms Variations for piano. Leonard Liebling served as commentator.

Ideal ensemble interpreters, Messrs. Adler and Corigliano made musical beauty and aural joy of the sonatas. Young Mr. Cone revealed intelligent ideas coordinated successfully with delivery and execution.

Summer residents in large number formed the audience for the concert, whose scene was a spacious open barn, decorated with pine boughs and using long church pew benches for seats.

MUSICAL INDIANS
"At Ka-Ren-Ni-O-Ke": Messrs. Adler, Sokoloff, Barrere, Monteux and Meyer Davis.

Adler has paradisical surroundings for his summer classes, his extensively-acred domain being in a valley circled by the lovely Adirondack mountains. There is a main dormitory house where the colony meets for meals, and practise cabins are dotted about in the woods.

To my domicile for a few days, there came floating various strains from all directions. Liszt E flat concerto, Schumann toccata, Bach, Debussy, Chopin, and all excellently done by the talented young practitioners.

Lucky Adler, and lucky pupils, living in Eden, presided over executively by able Mrs. Elsa Adler with a staff of colored servants. Among them is a virtuoso cook. I came away reluctantly, having gained much artistic pleasure and four pounds of avoirdupois.

* * *

Just my bad luck, however, this is the first summer in five years that I have stayed away from Spain, and see what happens! I did see some minor scuffling in Seville and Barcelona two years ago, but nothing approaching the present beautiful revolution.

Just before it broke, I received a communication from Palma, Majorca, whence no mail has issued since. In the letter was a circular advertising the annual Vintage Festival at Binisalem (Majorca) and I reproduce it herewith, with no changes in its Leftist English:

Binisalem is a plain Village of Majorca, it is a more industrious than agriculturer one, and it keeps the peasant spirit of its backgrounds which inherited from its forefathers. Every year for two weeks it losses its usual stillness then, the merry days of Vintage are come. At the sun rise you feel suddenly awaked by a spectacle not heart or seen commonly. The street, usually noiseless and lonely is croweded by groups of Vintageres. Wagons full with empty casks and a rumour of songs sang by the young workers (boys and girls) for, with their songs and laughs pretend to keep open their still sleepy eyes. At the Sunset they finish the work and return back to the Village; Their body is tired of the hard work day but their spirit is merry and again they will crowed the streets showing their gaiety and again singing, ending the day with a ball at the Landlord's house; The last day of Vintage they celebrate it with a grand Ball called the

"RAMILLETE" BALL. (nosegay ball)

It is told, formerly whenever a boy fell in love with a vintager girl, he sent his friends with a basket filled with flowers and refreshments to meet the vintagers at their returning from work, and on meeting them, they offered the bascet to the elected girl whilst singin this song:

Here is this "Ramillete" (nosegay)
that a certain boy is sendidg for you
and he has told us to report him
whether you liced it, and.

The girl answered:

Please tell the sender
how happy I am to have that "Ramillete" (nosegay)
but I woud love better if he had come

Ofterwards, altogether they walk by the village shewing to everybody the "Ramillete" (nosegay) and always singing and playing the Guitar and other string's instruments, then, on arriving at the landlord's house takes place the classical dinner and "fiesta" and dancing the famous Ball of the "Ramillete" (nosegay).

* * *

Marie Dickoré, Cincinnati representative of the Musical Courier, reports from the Ohio front:

One of my duties being to act as correspondent for the American Banker, I get much news daily about banks and bankers, but today is the first time I find a story about a bank which combines music with finances. Here is the tale condensed:

The First National Bank of Pikeville, Ky., begins each day's work with an inspirational meeting at which hymns and songs are sung regularly, poems are read and usually "the fact of the day," a brief talk, is made.

According to John M. Yost, vice-president of the bank, "These meetings are not essentially religious although the members of the staff believe stoutly in God, having received their religious training at their mother's knee, the traditional manner so peculiarly attached to the mountain section of Eastern Kentucky. No prayer is offered, otherwise the meetings have the simplicity and beauty of a religious service."

The bank has an Estey spinet, an electrical organ and next year hopes to have a Hammond pipe organ. Three canaries sing during banking hours and vie with a radio which also "makes music all day long."

The idea began two years ago with a carol service, the public being invited and twenty people coming in. Last Christmas over a hundred guests joined the bank employees in the carols. The custom found so much favor and made for such a friendly spirit, that it has grown into a daily habit.

* * *

The death of Victor Benham, English pianist long resident in New York, recalls a sensational happening in his career, when he gave a recital at Chickering Hall and programmed as his own composition, a suite (opus 90) by Saint-Saëns. The deception was discovered and Benham went into retirement for many years until the incident had been forgotten.

* * *

Speaking of forgotten matters, what has become of those once ubiquitous concert numbers, Wieniawski's violin Legende, Meyer-Helmund's songs, and the piano concertos by Henselt and Litolff? The scherzo from the last-named was often played as a separate piece by soloists on symphony programs.

* * *

In the July issue of the Musical Courier, this department published the following item:

César Saerchinger, on a recent month's visit to New York from London, related that many years ago he and Edward Johnson studied harmony with the same teacher, the while the tenor also prosecuted his vocal learning. Saerchinger helped him in German diction, with the result that Johnson's first public singing of the Siegmund lines (to Sieglinde), "Einen Unseligen lobtest du," seemed to come forth as "Einen Unseligen lobster stew."

Eleven letters and one post card inform me that the word "lobtest" should be "labtest" in the quotation from the Walküre (Act I) text.

Saerchinger knows it, Johnson knows it, all my correcting correspondents know it, and I know it. The only one who didn't know it, was the traditional printer's imp.

* * *

Brahms is the most composite of all composers, for his works show strong traces of Bach, Haydn, Mozart, Beethoven, Schubert, Schumann and Chopin. For some of his variations, he chose themes by Handel, Haydn, Schumann, and Paganini. Hungarian influences are apparent in many of the Brahms pages, even aside from his settings of the Magyar folk-dances.

However, the wonderful paradox remains, that with all those derivative leanings, Brahms was one of the most original of creators and developed an undeniably distinctive style of his own.

Irving Schwerké, of Paris, faithful Variations contributor, helps out the summer dearth with the appended pleasantries:

Heard after the first Paris performance of Paradise Lost, by Igor Markevitch:

"Do you like this music?"

"This music? Which music?"

One of those very modern compositions had just been performed. The tumult of plaudits, hissing, whistling, and hooting finally subsided.

Sympathetic Gentleman: "After all, that composition has good intentions . . ."

His Neighbor: "It certainly is. I could distinctly hear the paving stones."

Pierre—"What does the foot-note at the bottom of the program say?"

Marie—"It says that the composer is inspired by faith."

"Goodness, that's funny . . . Faith in what?"

"In himself."

Some singers were discussing the range of their voices. One had so many notes, another so many, and so on.

"You people have no range at all," spoke up a whimsical veteran, "but mine is perfect."

"Is that so," they sneered?

"Yes, one going up and one coming down."

* * *

Walter Fischer, the music publisher, ran across some material which he kindly passes on herewith to other readers of Variations:

WHY MUSICIANS ARE ODD FELLOWS

When they work they play.
They quarrel—yet can observe harmony.
They are eccentric—yet their ideas are all sound.
They compose a complete song—yet it is only a piece of music.
They deal in keys—yet can't unlock every door.
Their price is high—yet they will compose for a song.
They are honest—yet spend much time with sharps.
They are not watchmakers—yet they can regulate the time.
They are not policemen—yet they have their beats.
They are not fashionables—yet they have tone and style.
They are not rich—yet they have plenty of quarters and halves.
They are not fish—yet they have scales.
They are not drunkards—yet they devote themselves to bars.
They have notes they cannot cash—bars and staffs they cannot lean on—flats they cannot live in—scales that weigh nothing—and no matter how busy, they have time for rests.

* * *

Jan Smeterlin, the pianist, was in a Sumatra town last spring and announced a recital there for April 1. A resident rang up her friend to ask what the program was to be. Told that one of the groups comprised the twenty-four preludes of Chopin, the inquirer laughed and said: "Oh no, you won't catch me—I'm no April fool."

* * *

In opera, the path of glory leads but to the teaching career.

EMINENT THREE

They are Glazounow (seated) Horowitz and Milstein. The late composer always had been a steadfast friend of gifted young artists. This old picture (by G. Kirrilov, of Tallinn, Esthonia) was sent by Nikolai Lopatnikoff to Irving Schwerké, European generalissimo of the Musical Courier.

La Forge-Berúmen Musicales

The regular weekly series of summer musicales at the La Forge-Berúmen Studios, New York, continue on Tuesday evenings. The fourth concert, June 28, presented Emma Otero, coloratura soprano; Jesse Wolk, baritone; Elvin Schmitt, pianist; and Beryl Blanch, accompanist. On July 7, Harrington van Hoesen, baritone, and Frank La Forge, composer-pianist, gave the program. Miss Otero and Ernesto Berúmen, pianist, were heard on July 14 in an all-Spanish list, with Miss Blanch at the piano for the singer. The following week brought the La Forge Ensemble (soloists, Santo Di Primio, Mabel Miller Downs, Elizabeth Andres and Dale Gilliland) and Constantine Callinicos, pianist, with Miss Blanch, Mary Frances Wood and Elizabeth Huebner accompanying the vocal numbers. The La Forge Ensemble appeared again on July 28, and Mary Frances Wood, pianist, and Jessica Davis, coloratura soprano, were featured. These musicales represent a consistently high standard of tonal achievement and always attract large audiences. D. K.

Cadman in Concert at Honolulu

HONOLULU.—Charles Wakefield Cadman appeared here in concert on July 21 before a capacity audience, which accorded him ardent applause. P. W.

Barrere Heard as Soloist Under Hanson

Georges Barrere, conductor of the Chautauqua (N. Y.) Symphony Orchestra this summer, relinquished his baton to Howard Hanson for two performances (July 26 and 28) and appeared as flute soloist on the latter program. The orchestra, which is giving an average of six performances a week during the season at Chautauqua, played Hanson's symphony No. 11 (The Romantic) and Pan and the Priest under his direction, as well as works by Randall Thompson, Burrill Phillips, Griffes, Carpenter, Hageman, Elwell and Mabel Daniels.

Theodora Kingsbury in Program

GREENWICH, CONN.—Theodora Kingsbury, artist pupil of Mildred Jamison-Dessett of New York and Isidor Philipp of Paris, gave a piano recital recently at her summer home here. Miss Kingsbury displayed ample evidence of her ability as a pianist of the first order in a program which included works by Scarlatti, Bach, Chopin, Brahms and Debussy, all played with musicianly approach, excellent technic, and a consistent sense of tone evaluation, resonant and brilliant in the bigger works. The concert was well attended, and the program was repeated at the Kent House in Greenwich the following week by Miss Kingsbury, who has given several recitals during the past season in and near New York. B.

Becker Compositions Heard at National Congress of Poets

At the Barbizon Plaza Art Rooms, New York, under the auspices of the National Congress of Poets (Edwin Markham, chairman), Gustave L. Becker gave a hearing of some of his compositions on July 12. The assisting artists were Clara Rondi, soprano; Youri Bilstin, cellist; and Virginia and Mary Drane, violinists. The Misses Drane played a set of eight canons for violin and viola and an Italian Serenade for two violins with piano acompaniment. Virginia Drane also played at sight, with pleasing success, a melody in three-part song form recently composed by Mr. Becker. Mr. Bilstin and Mr. Becker played a Romanza for cello and piano, achieving fine effect in this beautiful and imaginative piece. Miss Rondi sang three of Mr. Becker's songs, with colorful effect, especially the lovely Nightingale Song. Mr. Becker at the piano played several solos of his own, some heard for the first time. He also improvised brilliantly on subjects suggested by his hearers. A large and distinguished audience applauded fervently and demanded an extension of the program. S. K.

Schmitz Concludes Radio Broadcasts

On July 18, E. Robert Schmitz concluded a series of nine consecutive weekly broadcasts over the Columbia Broadcasting System from the New York studios. The composers featured included Moussorgsky, Debussy, Schumann, Chopin, Beethoven, Ravel, Emerson Whithorne, Eugene Goossens, and a program of music in the Spanish idiom written by French composers. For one-third of the half hour period Mr. Schmitz talked on the material presented, emphasizing facts of general interest and avoiding the usual run of historical data. He enlivened his remarks by sidelights on the human side of the composers.

While in New York Mr. Schmitz held a summer class, which he completed on July 24, going then to the Pacific Coast for a session in Carmel-by-the-Sea, Cal., from August 4 to September 5. His summer plans also include a recital at Colorado Springs.

Alton Jones Offers Recital

Despite the intense heat on July 14, a large audience listened attentively to the program offered by Alton Jones, pianist, and a member of the Juilliard summer school faculty, at Juilliard Auditorium in New York City.

Mr. Jones chose an interesting program, comprising: adagietto and fugatto by Padre Rafael Anglés (1730-1816); sonata in C (op. 2, No. 3), Beethoven; Danse Fantastique (op. 1, No. 1), Shostakovitch; Canzona (op. 12, No. 2), Schebalin; scherzo (op. 33, No. 6), Alexandrow; L'isle joyeuse and Le Soiree dans Grenade (Debussy); and prelude (op. 23, No. 2), Rachmaninoff.

The many students found much to delight and interest them. Mr. Jones is one of the best of the younger pianists and on this occasion he was in excellent form easily measuring up to his high artistic standard. The two opening numbers were played with beauty of tone, commendable rhythm, also revealing his sound musicianship. The Beethoven sonata was finely performed, each movement being successfully conveyed by the pianist to his listeners. Throughout the program Mr. Jones' technic and phrasing were admirable. He was enthusiastically received and obliged to respond with extra numbers. J. V.

OBITUARY

La Argentina

BAYONNE, FRANCE. — La Argentina, the most famous Spanish dancer of her generation, died here on July 18 of a heart attack. The dancer's baptismal name was Antonia Merce, and she was the child of Manuel Merce and Josefina Luque, both stars of the Royal Spanish Opera Ballet. La Argentina took her stage name from her birthplace, near Buenos Aires, where her parents had gone to fulfil an engagement. Little Antonia was reared in the tradition of the dance, making her professional debut at the age of six. When she was fourteen she was a member of the ballet of the Madrid Opera and at nineteen was its *premiere ballerina*. Although she had been trained in all the styles of dancing, she early decided to devote herself to the Spanish phases of the art.

The young artist's first appearance outside of Spain was in her eighteenth year, and she was acclaimed in Paris, Berlin and other centres. In the years between 1917 and 1928 she rose steadily to world reputation, and she was a favorite of the King and Queen of Spain. New York audiences were among her most enthusiastic, and her final appearance there, last December 28, was one of a series of triumphs. She made transcontinental tours in America, and danced in the Orient, as well as all over Europe.

Among the decorations bestowed on La Argentina were the Rosette of Isabella the Catholic, the first order bestowed by the Spanish Republic, and the French Legion of Honor.

Her plans for next season had included the bringing to America of her own ballet company, with Escudero as a featured member. Shortly before her death she had appeared with this organization at the Paris Opera, and won great ovations from a house sold out long in advance. I. S.

Edoardo Ferrari-Fontana

TORONTO.—Edoardo Ferrari-Fontana, former tenor of the Metropolitan Opera, died at his home here on July 4 at the age of fifty-eight. He leaves his widow and six children. Mr. Ferrari-Fontana, a native of Rome, son of Dr. Edoardo Fontana, distinguished physician and nephew of Ettore Ferrari, prominent sculptor, had an adventurous life. He studied medicine at the University of Rome and at the Hospital of San Giacomo. Later in Montevideo he obtained a post with the Italian consulate and for several years was associated with Italian diplomacy on this side of the Atlantic. In 1902 he was offered an opportunity to become a professional singer. During the next seven years he toured Europe and South America, singing both baritone and tenor parts. Subsequently he became Italy's leading Wagnerian singer.

It was after his marriage to Margaret Matzenauer, contralto of the Metropolitan Opera, that Ferrari-Fontana came to the United States, singing first in Boston and then in New York. During the World War, he served for a while as a captain in the Italian cavalry. His marriage with Mme. Matzenauer, the mother of his daughter, Adrienne, was dissolved soon after his return. He later married Maria Esther Tellez of Havana. His last appearance on the operatic stage in New York was in 1924, when he sang in Pagliacci in Carnegie Hall. Since 1926 he had been living in Toronto, teaching here and in New York. K. L.

Arthur Whiting

BEVERLY, MASS.—Arthur Whiting, pianist, composer and lecturer on music, died here on July 20 at the age of seventy-five. Mr. Whiting, whose musical gifts manifested themselves early, made his first public appearance as a pianist at the age of thirteen in Worcester, Mass. While continuing his studies, he served as organist in churches of Hartford, Conn., Boston and Albany, N. Y., and then went to Germany. Back in America, he played and taught in Boston and Cincinnati. He was the organizer in 1907 of the university concerts at Harvard, Yale and Princeton. He composed works for full orchestra, piano concertos, chamber music, songs and anthems. M. N.

Ottokar Bartik

PRAGUE.—Ottokar Bartik, former ballet master of the Metropolitan Opera, died here on July 24. A native of this city, Mr. Bartik studied dancing here and elsewhere in Europe before going to America. He became affiliated with the Metropolitan in 1908, and continued there for twenty-four years. He appeared himself in some of the ballets he staged. In addition to his work at the Metropolitan, he put on spectacles in Madison Square Garden, the Chicago Coliseum and for Ringling Brothers and Barnum and Bailey's Circus. L. T.

James P. Dunn

JERSEY CITY, N. J.—James P. Dunn, composer, succumbed at his home in this city on July 24. Mr. Dunn was born in New York City, in 1884, and educated at schools in New York City and City College. He received the major portion of his musical education at Columbia University under Edward MacDowell and Cornelius Rybner. At the time of his death he was organist of St. Henry's Church, Bayonne, N. J. He also engaged in teaching and contributing articles to many musical magazines. Mr. Dunn was the composer of a long list of songs, piano compositions, string quartets and several symphonies, many of which are still in manuscript. Perhaps his most successful song is The Bitterness of Love, featured for several seasons by John McCormack.

Viola Cole Audet

CHICAGO.—Viola Cole Audet, pianist and pedagogue and a member of the staff of the Chicago Musical College, died suddenly of a heart attack while swimming at the Seventy-Eighth Street Beach here on July 31. She is survived by her husband, F. Emile Audet, teacher of French at DePaul University. R. D.

Curtis N. Kimball

CHICAGO.—Curtis N. Kimball, president of the W. W. Kimball Company since 1905, passed away here following an operation, on July 30. Mr. Kimball is survived by his widow, Fannie C. B. Kimball; two sons, William and David, and two daughters, Elizabeth Kimball and Mrs. Harold F. Van Steenderen. R. D.

Louis Irving Thursby

Louis Irving Thursby, brother of the late Emma Thursby, internationally eminent soprano, died on July 9 in Merritt, Fla., at the age of eighty-four. Mr. Thursby went to Florida in 1886, where he took up residence and became a grower of citrus fruits. His celebrated sister frequently passed winters with him. Mr. Thursby was one of five children. The only survivor is his sister, Ina L. Thursby of New York.

The Rev. Abraham Sukoenig

The Rev. Abraham Sukoenig, former cantor of the Park Avenue (New York) Synagogue and father of Sidney Sukoenig, pianist and composer, died on July 3 at his home in New York. Cantor Sukoenig was fifty-eight, a native of Russia. He studied in Germany under Cantor Edward Birnbaum. He was twenty-five years old when he came to this country. In addition to singing in several large synagogues in New York and Brooklyn, he and his son, Sidney, were the composers of Music for Service of the Synagogue, completed in 1929. He leaves his widow, another son, Irwin, and a daughter, Blanche.

Eva Plaschke von der Osten

DRESDEN.—Eva Plaschke von der Osten died suddenly on May 10 here, at the age of fifty-five. She was a member of the Dresden State Opera ensemble for twenty-five years, giving her farewell performance as Brünnhilde, in Wagner's Die Walküre, in June, 1927. Frau Plaschke's parents were both actors at the Dresden Royal Theatre. After completing her musical education with Iffert, she was engaged at the Dresden Royal Opera, beginning in small coloratura roles. She sang Musette in the Dresden premiere of La Boheme in 1904, and in 1905 she sang Carmen. She became an eminent Wagnerian singer and gave guest performances at Covent Garden, London, as Brünnhilde, Isolde and Kundry.

Eva Plaschke von der Osten was the first Octavian in Strauss' Rosenkavalier, the first Färberin in Frau ohne Schatten, and the first Prima Donna in Ariadne. She was living in retirement at the time of the Dresden world premiere of Arabella but Richard Strauss chose her for stage manager and artistic adviser. She appeared over 2,500 times at the Dresden Opera, almost always in leading roles. She was a leading member of the Wagnerian Opera Company which toured the United States in 1923.

She is survived by her husband, Friedrich Plaschke, also a Wagner singer and soloist at the Dresden Opera. A week before her death Frau Plaschke was present at the first performance of Taras Bulba, in which her husband sang the title role. E. J.

Lawrence Bogert

WESTFIELD, N. J.—Lawrence Bogert, formerly general manager of the Fischer Piano Company in New York and for twenty-five years with the Aeolian Company, died at Brookside Hospital, Cranford, on June 28. Mr. Bogert, a native of New York, had lived in Westfield for forty years. During a previous residence in Brooklyn, he was organist of the Puritan Congregational Church and of St. Paul's Episcopal Church, New York. He leaves a brother, Frank M. Bogert. R. P.

Musician: "The beat of the waves on the shore is fascinating."
Modern Composer: "Much too regular to interest me, old chap."

I SEE THAT

Elsa Hilger has been made an honorary member of the Sigma Alpha Iota, similar honors having previously been bestowed on Rosa Ponselle, Lily Pons and Myra Hess.

* * *

Henry-Gerard Rainville, violinist, was soloist with the Philadelphia Civic Symphony Orchestra at the Scottish Rite Temple, Philadelphia. His chief offering was the Saint-Saëns Introduction and Rondo Capriccioso.

* * *

Dr. Louis Bailly sailed for Europe July 8 on the SS. Queen Mary. While abroad he is visiting London and attending the festivals of Salzburg, Moscow and Leningrad. Dr. Bailly expects to return to the United States in September.

* * *

Janos Scholz, cellist of the Roth Quartet, is to marry Anne Bigelow Rosen, daughter of Mr. and Mrs. Walter T. Rosen of New York.

* * *

Leon Carson is spending a month on a motor trip through New England and the White Mountains.

* * *

Kay Thomson Gray, soprano, has been heard in recitals recently in New York City and towns of Westchester County. Miss Gray is an artist-pupil of Anna Theresa Briggs.

* * *

Hugh Ross, conductor of the Schola Cantorum of New York City, has been re-engaged to conduct the 1937 Westchester Music Festival to be held at the County Center, White Plains, N. Y., next spring on May 13, 14 and 15.

* * *

Eide Norena is singing at the Cathedral Concerts, Salzburg Festival, August 9 and 23, appearing in the Mozart Requiem, Mozart Mass and Pergolese's Stabat Mater, as well as solo numbers. Mme. Norena is the only woman soloist engaged for those concerts this year.

* * *

Hazel Griggs, pianist, played at the Mu Phi Epsilon National Convention at Mills College, California, on June 30. In August Miss Griggs is presenting eight concerts for children at the Texas Centennial Exposition in Dallas.

* * *

Marguerite Potter, contralto and president of the Madrigal Society, recently sailed for Holland. During her stay there she is to fulfill two radio engagements and give several concerts.

* * *

Alice Garrigue Mott, voice teacher of New York, is spending the summer in Europe. She reopens her studio in September.

* * *

Fabien Sevitzky conducted the Los Angeles Philharmonic Orchestra at the Hollywood Bowl on July 23, and on August 7 and 9 conducted concerts in the summer orchestral series at Washington, D. C.

* * *

Paul Kerby, young British conductor, returned to the podium of the Stadium concerts in New York on August 12 to conduct the program of that date. Mr. Kerby's earlier term at the Stadium was curtailed, due to a strained back.

* * *

Karl Andrist, violinist, appeared as guest soloist with the New York Festival Orchestra at the Brooklyn Museum on July 5, playing Lalo's Symphonie Espagnole.

* * *

Joseph Schuster, new first cellist of the New York Philharmonic Orchestra, is spending the summer at Allenhurst, N. J. Mr. Schuster has been heard in a recent series of broadcasts.

* * *

Frank Mannheimer, pianist, is again holding master classes in Chicago in June and July. He also is appearing in several radio programs. Mr. Mannheimer is to return to England in August, coming back to America for another concert season in January.

* * *

Alexander Bloch is to conduct the Central Florida Symphony Orchestra at Winter Park next season. Mr. Bloch is holding a master class at Hillsdale, N. Y., this summer.

* * *

Carmela Ponselle has signed another thirteen weeks' contract with the Broadway Varieties on WABC every Friday evening. This will mark the beginning of a year on the air for the mezzo-soprano.

* * *

Goeta Ljungberg sang Tosca in Philadelphia under Alexander Smallens on June 29 and 30. Her early fall engagements include a recital at the Knox School.

* * *

Edith Nichols, voice teacher representing the Lilli Lehmann method is in Chautauqua, N. Y., this month, where her pupil, Ruth Diehl, has a scholarship this summer.

* * *

Helen Lanier, soprano, was heard as soloist on July 23 at a chamber music concert at the Lewis A. Armistead residence, Newport, R. I. Her New York recital is set for December 8, at the Barbizon-Plaza Hotel.

* * *

Mignon Spence, coloratura soprano, who has been singing in leading cities of Europe in opera, returned to America on June 6.

* * *

Viola Philo, soprano, appeared with the Essex County (N. J.) Symphony Society under the direction of Erno Rapee on June 30.

* * *

During July and August, Marcel Grandjany, French harpist, will continue teaching in New York as well as at his summer home at Port Washington, L. I. Mr. Grandjany recently gave a recital in Boston, Mass.

* * *

Dorothy Orton, soprano, is spending the summer in Europe, where she is to sing several concerts. Miss Orton has been engaged to give a series of recitals in the Middle West immediately following her return to America in the fall.

* * *

Alice Tully has gone abroad to sing and attend the Bayreuth Festival. Miss Tully's recital in Town Hall, New York, is scheduled for early autumn, soon after she comes back to the United States.

* * *

Floyd Worthington, baritone, was a soloist in Bach's Peasant Cantata, recently presented by the Washington Heights Oratorio Society (Hugh Porter, conductor) at the Washington Heights Town Club, New York.

* * *

Emma Roberts recently sang at the wedding anniversary of Mr. and Mrs. Kenneth Blake of New York. With Willard Sektberg at the piano, the contralto, among her numbers, included one written especially for her called Home with a Glad New Song by Geoffrey O'Hara and lyrics by Louise P. Reynolds. Miss Roberts sang on June 3 at the Gray Court School, Stamford, Conn. The recital was part of the commencement exercises.

* * *

Amy Ellerman, contralto, gave a recital at Forbes Hall, Yankton, S. D., on July 16. On July 5 Miss Ellerman sang in Greenwich, Conn.

* * *

The program for the annual recital of the El Paso (Tex.) MacDowell Club, was presented by Florenc Watkins, on June 5.

* * *

Olga Sapio, pianist of the Schubert Trio, is spending July and August as music counselor at Camp Keniya, Milton, Vt., on Lake Champlain.

* * *

Ann Freschmann is presenting summer recitals of the dance in Massachusetts, on the North Shore and in the vicinity of Boston.

* * *

Dr. Frederick Schlieder is teaching and lecturing in the West. After completing a two weeks' course in Denver, Col., he began six weeks of instruction in San Francisco and Oakland, Cal. He is scheduled to conduct classes in the vicinity of Los Angeles for four weeks, opening about August 1.

* * *

When the Hart House String Quartet begins its thirteenth season in Toronto, Canada, on October 17, it will mark its 135th appearance in the home city.

* * *

Maurice Eisenberg, cellist, was invited by the directorship of the Royal Conservatoire of Brussels to be a member of the jury at its recent annual examination and musical prize competitions.

* * *

Two new works by Antonio Lora, American composer, member of the faculty of the Juilliard Foundation, were presented on the NBC Music Guild program over the NBC red network on May 27. The compositions, still in manuscript, were sonata in D minor for violin and piano, and At Sunset Time, originally written for voices and string quartet but especially arranged for voice and piano for the broadcast. Mr. Lora was assisted by Helen Berlin, violinist, and Edna Weese, soprano.

* * *

Grace Leeds Darnell, organist of St. Mary's-in-the-Garden, New York, presented a junior choir of the church in graduation exercises early in June.

* * *

Susan Boice, New York teacher of singing, is accepting a limited number of students during July and August at Essex-on-Lake Champlain.

* * *

The Associated Music Teachers League (A. Verne Westlake, president) held a regular monthly meeting in June at Steinway Hall, New York, presenting Felix J. Mendelssohn, solo-cellist, and Louis Finton, pianist, the latter leading a discussion.

* * *

Grace Castagnetta has collaborated with Hendrik vanLoon in the music of a recent publication, The Songs We Sing, said to harmonize favorite melodies in new manner.

* * *

Boris Levenson's compositions for voice, strings and piano were broadcast over WNYC, June 13.

* * *

At a meeting of the Layman's Courses, Inc., at the David Mannes Music School, Caroline Gray and Huddie Johnson, two of the staff teachers working with Olga Samaroff Stokowski, founder of the Layman's Music Courses, read reports on their recent trips to Florida and California. Miss Gray and Miss Johnson were sent by the Rockefeller Foundation in connection with the WPA and gave normal courses prepared for the purpose of training teachers for the Layman's Music Courses.

* * *

The Davidson College Symphonic Band gave a concert in connection with the commencement exercises held on June 1 at Davidson College, Davidson, N. C. James Christian Pfohl, director of music at the college, is the conductor of the band. However, for four of the numbers he relinquished his baton to Albert Austin Harding, director of the University of Illinois Bands. On June 2 Davidson College conferred the Honorary Degree of Doctor of Music on Prof. Harding.

* * *

Tito Schipa, lyric tenor, was soloist on the R.C.A. Victor Magic Key Hour on June 21 over the National Broadcasting network.

* * *

Lois Bannerman, harpist, played her final engagement for this season on June 25, making fifty-five public appearances since last October. In August she appears in recital at Spring Lake, Sea Girt and Asbury Park, N. J.

* * *

George Perkins Raymond, American tenor, is spending the summer in France, Switzerland and Sweden. He returns in September to start his concert season (his first in America in six years) with recitals and duet programs in Washington, D. C., and Virginia. Later, he will make a tour through Ohio and the Middle West. Mr. Raymond has been under the management of Annie Friedberg since he started his concert career.

Edwin MacArthur recently spent a week visiting Kirsten Flagstad in Copenhagen, going on to Vienna and Paris.

* * *

Renee Schieber gave a recital before the Women's Graduate Alumnae of Columbia University, New York, on July 27.

* * *

Horace Parmelee, vice-president of Haensel & Jones and assistant secretary of the Columbia Concerts Corporation, sailed on the SS. Ile de France July 23. Mr. Parmelee is combining a business and vacation trip and while on the Continent will visit various important music centers. Istanbul and Athens are included on his itinerary. The longest stay will be in Ragusa on the Dalmatian coast.

* * *

Lilias Mackinnon presented five lectures on Memory Training, July 31 to August 5, at Dolgelley, a music school in North Wales. On August 13 and 14 Miss Mackinnon spoke before the Scottish Summer School in Music and Music Training at Edinburgh. Her subject was Artistic Pedalling.

* * *

Jane Courtland, pianist, pupil of Carl Friedberg, made a series of appearances over WJZ on July 6, 16 and 30.

* * *

Mr. and Mrs. Frederick E. Morse, of White Plains, N. Y., are touring France, Switzerland, Italy, Holland, Belgium and England. England includes a visit to the home in Pevensey of Mr. and Mrs. Percy Grainger. Mrs. Morse, professionally known as Antonia Morse, is Mr. Grainger's American manager.

* * *

The Ingalsbe Music School, Glens Falls, N. Y., celebrated its twenty-fifth annual convention of teachers and pupils with a two-day jubilee celebration in June. The many recital programs included one of her own compositions by Mrs. Harvey D. Ingalsbe, pianist, director and founder of the school, assisted by Mrs. Roy Boles, soprano.

* * *

Amelia Braddock, mezzo-soprano, will conclude her summer vacation with a trip to Bermuda in September.

* * *

Josephine Forsyth was at the piano for a recent performance of her musical setting of The Lord's Prayer by the Hamilton Ladies' Choir, Hamilton, Ont.

* * *

Paul Lemay, conductor of the Duluth Civic Symphony Orchestra, was guest conductor for the radio hour Everybody's Music, on WABC, July 26 and August 3.

* * *

H. Maurice Jacquet, composer, conductor and coach, has been active this summer with his private teaching in New York and weekly visits to Haverford, Pa., where he is principal coach at the summer session of the School for Vocal Scholarships.

* * *

Serge Borowsky, baritone and teacher of voice of Jacksonville, Fla., on June 5 gave a recital in Paris and July 30 was heard in Lausanne, Switzerland.

* * *

Harold Flammer was guest conductor when Baltimore's two bands joined in the annual musical lawn party at Druid Hill on July 22. He wielded the baton for his own composition, Princeton Men Are Marching.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1936

Provisional List, Subject to Addition and Correction

AUGUST

June 2 to August 30	Munich	Wagner-Mozart Festival
July 15 to August 15	Berlin	Musical Art Weeks
July 19 to August 31	Bayreuth	Wagner Festival
July 26 to August 31	Salzburg	Salzburg Festival
August 2, 9, 16, 23, 30	Interlaken	William Tell Festival Play
August 8 to October 3	London	Promenade Concerts
August 15	Couvet, Switzerland	Cantonal Music Bands Festival
August 22 to 29	Geneva	Debussy Festival

SEPTEMBER

September 3, 5 and 8	Hereford	Three Choirs Festival
September 6, 13	Interlaken	William Tell Festival Play
September	Frankfort a. M	Sacred Music Week
September 6 to 12	Graz, Austria	Styrian Opera-Concert Week
September 20	Gorlitz	Silesian Music Festival

OCTOBER

October 10 to 12	Königsberg i. Pr.	23rd Bach Festival of Neue Bachgesellschaft
October 11	Leipsic	Bruckner Festival
October 21 to 23	Sheffield	Music Festival

Faust Drama Basis Of New Opera

Reutter's Melodious Music Follows Folklore Style—Concert Devoted to Pfitzner—Wiesbaden Gives Festival of Dutch Works

FRANKFORT, A. M.—As if to swell the number of versions already existing on the subject—Wenzel Muller, Louis Spohr, Gounod, Boito, Berlioz, Schumann, Heinrich Zöllner, Busoni—the Frankfort Opera this season gave the world premiere of Faust, by Hermann Reutter.

The libretto is by Ludwig Andersen, who did also that of Zaubergeige by Egk. He has recourse to the old marionette play in the composition of Simrock (1848). Nothing of Goethe, a little of Lenau. As localities, the author chose Parma, and above all Mayence—Mayence where, according to the ancient and erroneous legend, Joh. Fust, famous inventor of printing, and Faust, are one and the same personage. What is important for the work is the popular tone which this allusion provides and the turn of language borrowed from popular proverbs.

No redemption for Faust, a scene at his mother's tomb (a monologue from Lenau has been verbally adopted), a scene of rustic humor taken from Marlowe—the rest is *Puppenspiel*. Five scenes have been arranged in three acts with music between—music with popular and folkloristic qualities as sharply marked in the score as in the libretto. Tone and action are throughout in perfect accord. The form is not that of nineteenth century music drama but is a sort of return to the old Italian formula of arias, songs, duets and choruses. The harmonic background is colorful but always moderated, that is, it carefully avoids problematic issues. There is a certain richness in the way the composer makes use of his musical means, but nothing grand or elementary. Reutter had already given us two one act operas: Saul and The Prodigal Son (1928). His music is refined, well constructed, sometimes opulent, melodic and popular.

The performance had been prepared with great care. Walter Felsenstein, as regisseur, did magnificent work. L. Sievers made the Mayence scenery a splendid sight. Jean Hern, baritone, sang and acted Faust exceptionally well. Theo. Hermann, as Hans Wurst, seconded him successfully. Schweebs, as Mephisto, was demon-like and malicious. Coba Wackers made a sweetly pure young girl, Elsa Kinent a brilliant Duchess-Venus. Others were Paul Kotter, Elisabeth Rosenkrantz, and Ebert. Bertil Wetzelsberger conducted. Composer, author, and all their associates received rounds of applause. The work is already announced for performance at Weimar, Munich, Essen, and is chosen as *Festoper* at a festival to be given under the Allgemeine Musikverein.

CONCERT SEASON CONCLUDING

Concerts are about finished for this season. At one recent occasion, at the same time he played the piano score, Furtwängler conducted the concerto in A by Mozart. The balance of his program was from Pfitzner and Brahms.

A concert under Jochum brought some novelties: Concerto for orchestra in C (op. 25) by Kurt Rasch, "tone master" at the Berlin Radio; six Fjelds Songs by Yrjo Kilpinen, young Finnish composer, Gerhard Hüsch singing these songs with deep expression and disclosing real bel canto in three old Italian arias.

With his Chamber Music Orchestra, Edwin Fischer gave us Handel and Bach. Another signal pianist, Eduard Erdmann, played the Weber concerto in C. The color, finish, nobility and virtuosity of Erdmann's playing are uncommon.

Hans Pfitzner was celebrated in an evening of his chamber music at Hoch Conservatoire, G. Fommel introducing the concert with a short lecture explaining the master's qualities. Another interesting seance was provided by Menaka and a group of Hindu dancers.

DUTCH FESTIVAL

Wiesbaden had a two-day Festival of Dutch Music, a remarkable event in the course of which conductor Schuricht presented fifteen living composers, from Osick to Wagenaar. Most of the works heard were symphonic and related to the German style, the others to French culture. The younger composers, it would seem, have attached themselves to folklore, indicative of the direction (some authorities say) in which the musical style of the future will travel.

HERMANN LISMANN.

Dublin Celebrates Feis Ceoil In Presence of Famous Judges

All Sections of Ireland Represented Among Contestants—Lack of Choirs —Too Much Radio Jazz and Crooning, Says Tonal Expert

DUBLIN.—The Feis Ceoil has come and gone, and as usual we have had lamentations over the want of adequate quarters for its housing. This is really a disgrace to Dublin and we feel inclined to hang our heads in shame when in the presence of the distinguished musicians who come to adjudicate in the competitions. There is money in plenty found for the housing of the flamboyant side-products of the art, but for the art itself in its classical forms, there seems to be none at all. And until we do something to remove this ground of reproach, we really do not deserve to be classed among the nations of the musical elect.

To increase our discomfiture, the adjudicators have been a remarkably distinguished lot, representative of the best in musical culture both in England and Ireland. One is proud to mention their names. Of Irishmen there have been Plunket Greene, the esteemed donor of the Cup for Song Interpretation bearing his name and which is generally regarded as the "blue riband" of the Feis; the Irish-American Denis O'Sullivan, whose lovable personality—alas, too short in its career—is still a cherished Feis memory; and Joseph O'Mara, opera impresario, also a well-loved name. Of Englishmen there have been Gervaise Elwes, a splendidly cultured singer, whose memory is kept green by a competition with a Memorial Medal; Sir Richard Terry, celebrated organist of Westminster Cathedral; Keith Henderson, a pleasantly critical commentator; and others. Nor must Lady Hamilton Harty—Agnes Nicholls that was—be forgotten. She has been our only lady adjudicator. It is not an unmixedly pleasant theme for reflection that all these sensitive artists have come and seen us in our poverty of a ramshackle housing and looking apparently proud of ourselves. There are however signs of an awakening, and it is hoped that soon steps to end the reproach will be taken.

This year's Feis was not up to the standard of its near—or some of its remote—predecessors. A leading standing feature was the number of distinctions captured by candidates from Northern Ireland.

WINNERS NAMED

The Plunket Greene Cup was taken by a Belfast entrant, William Todd, whose interpretation was described by Mr. Greene himself as "simple and sincere"—sufficiently high praise from such an acknowledged master of the interpretative art.

The Denis O'Sullivan Medal for the interpretation of Irish songs, was won by Jessie Lowry who hails from remote Ballina. The Joseph O'Mara Cup for the singing of operatic themes, went to Frederic Cross of Cork; the prize for Lieder singing and the Villiers Stanford Memorial Prize was won by Mary Dempster O'Neill of Ballymena, Co. Antrim. The cup in the interesting competition for dramatic singing was taken by Patricia Black of Dublin.

In sopranos the cup winner was May Carthy of Dublin; mezzos, Tessie Coleman, Dublin; contraltos, Jessie Lowry, Ballina; tenors, Thomas McCormick, Belfast; baritones, George Godfrey, Dublin; bassos, James Moore of Bushmills, Co. Antrim.

SOME CRITICISMS

Some criticisms were passed by the adjudicators on our standard of sight reading, in which respect it must be owned we are somewhat weak, but as usual there was high praise for our pianists and also for the Plain Song Choirs, although Sir Richard Terry did note with regret that this year there were only seven choirs entered as compared with thirty-six seven years ago. Sir Richard also lamented that, over the radio, there should be such insistence on jazz and "crooners," which he described as warring on real effort in serious music.

M. F. LINEHAN.

Mu Phi Epsilon Holds Convention

OAKLAND, Cal.—The Twenty-fourth National Convention of Mu Phi Epsilon, music honor sorority, was held in July at Mills College. Ernestine Schumann-Heink, member of Mu Delta Chapter, Kansas City, came from her motion picture work in Hollywood to open the sessions. Dr. Donald Grout of Harvard was one of the convention lecturers and among members appearing in concert were Hazel Griggs, New York; Mae Doelling Schmidt, Margaret Lester, Mary Curry Luts, Chicago; Alice Allen Drayton, Boston; Carolyn Hunt Mahaffey, Pittsburgh; Estella Miller, Ione Coy, Cleveland; Alvenah Reckzeh, Linda Sool, Evanston; Mabel Henderson, St. Louis; Helen Grotte, Minneapolis; Esther Pierce Paul, Des Moines; Amy Lee, Bertha Krehbiel, Cincinnati; Francine Courtright, Dallas; Hilda Grossman, Lawrence, Kansas; Lois Adele Craft, Kansas City; Norma Brown, Anabel Hulme, Annina Mueller, Marguerite Bitter, Beulah Seeman, Los Angeles; Jean Harper, Gertrude Graves Martin, Portland; Katherine White, Elizabeth Reeves, Seattle.

There were two formal evening concerts at the Hall for Chamber Music, Mills College, and eight informal programs in the Ensemble Room and Mary Morse Hall; eight radio programs over NBC, KYA and KLX.

Following the custom of many years there were cash prizes given for awards in composition and honorable mentions. In all there were eighteen winners. Among the projects of Mu Phi Epsilon to be continued are the National Club House in New York; the Gads Hill Settlement School of Music, Chicago; and contributions to the MacDowell Colony at Peterboro, Vt.

Officers reelected were Bertha Marron King, president; Helen Mueller, vice-president and music adviser; Alma M. Geiser, secretary; Helena Munn Redewill, editor-business manager of publications; Dorothy Enlow Miller, treasurer.

Attendance was the largest ever recorded at a national convention of the Sorority.

P. S.

Hacker Engaged for Mexican Concerts

MEXICO CITY, D. F.—William Penny Hacker has been engaged to conduct the Orquesta Sinfonica del sindicato de musicis del D. F. for a season of symphony concerts next June and July, 1937, after appearing here in three concerts both as conductor and pianist. Hacker, one of the youngest conductors in America and a protege of Jose Iturbi, is musical director of the Albany (N. Y.) Philharmonic Orchestra. He will return to the United States soon to fulfill engagements as conductor and pianist.

K. T.

Roeder Holding Summer Class in Berkshires

Carl M. Roeder of New York is again holding a summer course in music at the Barrington School, Great Barrington, Mass. Mr. Roeder's pupils give weekly piano recitals there, and in addition guest artists appear. On July 11, the Roeder students presented were Rosetta Goodkind, Elizabeth Schweitzer, Katherine Braun, Sarah Hill and Doris Frerichs. In a list of numbers by Bach, Beethoven, Chopin, Debussy, Brahms, Liszt, Dohnanyi, Schumann-Liszt, fhey displayed remarkable technical competence and excellent musical taste. The young pianists of July 17 were Frances Hogan, Ann Hommann, Peggy Eastburn, Rosetta Goodkind, Sarah Hill, Katherine Braun and Doris Frerichs, whose finely developed talents found exposition in music of Mendelssohn, Debussy, Cyril Scott, Wagner-Thompson, Saint-Saëns, Bach, Liszt and Beethoven.

K. S.

Bristol Preparing Town Hall Recital Program

Frederick Bristol, young American interpreter of modern piano music, left New York on July 3 to spend the summer at Harrison, Me., where he continues his work as piano teacher and vocal coach in the summer music colony founded by his late grandfather, eminent voice teacher. Mr. Bristol is also preparing his Town Hall program for the fall, and is planning a recital in August at the end of his vacation. Frederick Bristol is under Tenney Management.

Constance Hope in Europe

Constance Hope, public relations counsel, sailed for Europe on August 1 by the S.S. Conte de Savoia. Miss Hope, who is personal representative for many artists, including Lily Pons, Eugene Ormandy, Lauritz Melchior and Jascha Heifetz, is spending six weeks on the Continent going to Salzburg and to Turin and Florence in Italy. In Florence she is to discuss plans for next year's May Music Festival.

SERGEI TARNOWSKY

has been elected musical director of the school of music of De Paul University in Chicago. The Russian pianist, formerly professor in the Odessa Imperial Conservatory, counts among the eminent artists who studied with him exclusively while he was professor at the Imperial Conservatory in Kiev, Vladimir Horowitz and Alexander Uninsky. Arthur C. Becker is dean of this School of Music; and Wesley LaViolette its educational director.

St. Leger Stages The Gondoliers at Central City

DENVER, Colo. — The fifth annual play-festival held in the opera house of romantic Central City brought Frank St. Leger's brilliant production of Gilbert and Sullivan's comic opera The Gondoliers. Owing to universal demands the time of the festival was this year increased to three weeks and eager tourists from every section of the United States flocked to the famous old mining town, thronging its narrow unpaved streets and wooden sidewalks. A genuine thrill awaited the visitor who could by an easy stretch of the imagination conjure up the glamorous past of this gold-producing center. But all of this alluring history and scenery were in reality only the entrancing setting to one of the most delightful entertainments imaginable.

The choice of Gilbert and Sullivan's The Gondoliers as well as Frank St. Leger's selection for its production were equally fortunate. No better entertainment medium could have been found and certainly no better guiding hand than this versatile musician and director. The beauties of the score were set forth with such telling effect, that the audiences at times felt its infectious and compelling nature and involuntarily joined in the chorus. The action moved with commendable speed and was designed to bring out all the *bon mots* and satire of the plot, giving way at times to broad comedy, much to the delight of the audience, which indulged in salvo after salvo of applause and seemed never to tire of clamoring for encores.

The large cast of nine principals had been selected with care. It proved wholly adequate from a singing as well as from an histrionic standpoint and consisted of Paul Porter, Barre Hill, Mark Daniels, Edward Kane, Raymond Middleton, Grace Panvini, Lee Whitney, Louise Bernhardt and Ruth Young. Much commendation is also due to the chorus which with its fresh young voices and gusto added in no small measure to the *tout ensemble*. One might cavil with the brasses in the orchestra which at times were somewhat blatant, or the woodwinds which were sometimes out of tune, but perhaps the great altitude of Central City influenced players and instruments alike. At any rate, it did not mar the performances as a whole, and the Central City Opera House Association deserves only praise and congratulations for its ambitious undertakings. It is a non-profit corporation whose members, under the energetic and inspiring leadership of its president, Anne Evans, a granddaughter of the first governor of Colorado, contribute the necessary time, money and work.

Helen Olin Roberts presented pupils in midsummer recitals at Calvary Baptist Church on June 30, July 7, and July 13.

G. S.

Manchester Enjoys Opera and Ballet

Rachmaninoff Plays, Beecham Conducts—Gilbert and Sullivan Series —Toti Dal Monté in Concert

MANCHESTER.—At the Hallé Society's eighteenth concert the entire evening was devoted to Verdi's Requiem. The soloists were Ina Souez, soprano, Edith Winston, contralto, Francis Russell, tenor, and Stuart Robertson, bass-baritone. Sir Thomas Beecham conducted. The Requiem had an inspiring performance and the chorus rose to real heights. Ina Souez was especially effective in the Responsorium. The other soloists also acquitted themselves excellently, particularly Francis Russell, substituting at short notice for indisposed Heddle Nash.

RACHMANINOFF FEATURED

The nineteenth concert featured Rachmaninoff and R. J. Forbes (principal of the Manchester Royal College of Music) conducted. The concert opened with Anecreon Overture by Cherubini, continuing with Rachmaninoff in his own concerto (No. 3) in D minor. The composer-pianist had a warm reception, and took several calls to continued applause. The concert continued with Granville Bantocks' comedy-overture The Pierrot of the Minute, which fascinating piece was well received. In conclusion the orchestra played Dvorak's symphony in D minor.

Another concert conducted by Sir Thomas Beecham consisted of The Wasps, overture by Vaughan Williams, symphony in D minor by Brahms, and part of Symphonie Fantastique by Berlioz. With the exception of the Hallé Pension Fund Concert, this concluded the Hallé Society's seventy-eighth season.

WEEK OF OPERA

The Royal Carl Rosa Opera Company appeared for a week at the Princes Theatre, doing Traviata, Fledermaus, Barber of Seville and Faust. Traviata, which I attended, had as principals Ivor John (Germont), Mabel Baker (Violetta) and Hubert Dunkerley (Georges Germont). The hit of the evening was undoubtedly Dunkerley's singing of Di Provenza and he had to repeat the aria. A ballet from Verdi's Sicilian Vespers, interpolated in the third act, featured choreography by Doola Baker, premiere danseuse. The capable orchestra was under Charles Webber.

The D'Oyly Carte Opera Company offered a four weeks' season of Gilbert and Sullivan at the Opera House, featuring all the old favorites, the most popular being The Mikado, The Gondoliers and Yeomen of the Guard. A performance of The Mikado impressed me greatly. Martyn Green scored as Ko-ko, as did Darrell Fancourt as The Mikado. Charles Goulding as Nanki-poo, and Sydney Granville as Poo-Bah. Practically all the solo numbers were encored. The staging was on a grand scale and the costumes, designed by Charles Ricketts, R. A., were gorgeous. The efficient orchestra under Isidore Godfrey accompanied the vocalists splendidly.

BRAND LANE CONCERT

The last Brand Lane Concert at Free Trade Hall, presented Toti dal Monte, soprano, Luigi Montesanto, baritone, and Iso Elinson, pianist. Ivor Newton was as usual a distinctive accompanist. The entire program gave great enjoyment. Iso Elinson caused a minor sensation with his piano solos by Brahms, Schumann and Chopin. Encores were the general rule of the evening and the packed audience was enthusiastic to a high degree.

BALLET BRINGS CHEER

The Markova-Dolin Ballet Company came to town brightening the season's close. Ballet is somewhat rare in Manchester, appearing on the average about every eighteen months or so. The company appeared at the Opera House. Its two weeks' season was fairly well supported.

On the evening I was able to attend, the program consisted of Hungaria (founded on traditional Hungarian customs) by Derra de Moroda, the music selected from folk tunes orchestrated and arranged by Miklos Rosza; of David by Poppaea Vanda, music by Maurice Jacobson; and Casse Noisette by Tschaikowsky. Among the principal dancers were Kathleen Crofton, Frederic Frankly, Algeranoff, Anton Dolin, Keith Lester and Alicia Markova. Choreography and costumes were variously by Derra de Moroda, Hedley Briggs, Bernard Meninsky, Keith Lester, Ivanoff, Nicholas Sergueef and William Chappell. At the conclusion all the artists received rousing ovations. To my mind the staging, settings and costumes were admirable. The only incongruous note was the drop curtain for David, the work of Jacob Epstein. A capable orchestra under Leighton Lucas officiated. NORMAN MOORCROFT.

Modern Music Is Havana Feature

Contemporary Chamber Orchestral Scores Presented

HAVANA, CUBA.—Contemporary music by Prokofieff, Dukelsky, Hindemith and Ardevol constituted the first part of the program of the concert given by the Orquesta da Camera of Havana at the Principal de la Comedia Theatre on July 12. The second part held a work by Guerreros, two spiritual songs for three voices, and the Haydn symphony (No. 13 in G major). J. Ardevol conducted.

The Symphony Orchestra of Havana on July 19, at the Marti Theatre, presented in the first half of the program Wagner's Overture to Rienzi and Wieniawski's second violin concert (op. 22) with Rosita Chanivecky as soloist. Gonzalo Roig directed. Both numbers received a good interpretation. For the second half some excerpts from Verdi's Aida, including the prelude to Act I, the soprano aria O, Patria Mia, duos and trios from Act III were chosen. Maria Luisa Morales, soprano, Roberto Miró, tenor, and Romano Splinter, baritone, were the singers. Maestro Arturo Bovi conducted.

In the Silver Hall of the National Hotel, the Classic Quartet of Havana, composed by Enrique Gonzalez Mantice, first violin, Santiago García Ortega, second violin, José Valls, viola, and Armando Molina, cello, played on July 25 a program in which the Russian composers Rimsky-Korsakoff, Liadow, Borodin and Glazounoff were the most interesting numbers.

Under the baton of Amadeo Roldan the Havana Philharmonic Orchestra gave a concert in the National Theatre on July 26. Scheherazade by Rimsky-Korsakoff received a nice interpretation and won much applause. Marian Anderson Mallo, Cuban pianist and graduate of the Juilliard School of Music of New York, was the soloist playing the Mozart piano concerto in A major (K 488) with beautiful tone and technical fluency. The enthusiasm of the large audience obliged Miss Anderson to add as an encore a Bach fugue. Chabrier's España closed the program.

Edelmira de Zayas, soprano, assisted by the Symphony Orchestra of Havana, appeared before a select audience at the Principal de la Comedia Theatre on July 30. Mrs. de Zayas with her fine flexible voice sang arias from operas and a group of Cuban songs. HUBERTO DE BLANCK.

Program of Columbus Composers' Works Presented

COLUMBUS, O.—In recognition of National Music Week, the local W.P.A. orchestra, directed by Edwin Stainbrook, recently gave a program of orchestral pieces and songs by Columbus composers at the Little Theatre of the Gallery of Fine Arts. Raymond Buechner, baritone, whose association with the W.P.A. orchestra has provided many opportunities for winning deserved acclaim, was the capable featured soloist.

The varied list of works presented on this occasion was splendidly played by the W.P.A. instrumentalists and was attentively heard by a receptive and enthusiastic audience. Among the composers who were present were a few who had never previously heard any of their works performed in public, according to a statement made by Vaughan D. Cahill, state director of federal music projects and organizer of the orchestra in his former post as county director. Mr. Cahill testifies that these neglected ones got a huge "kick" from hearing their compositions performed.

Among the orchestral works heard were an overture by Adam Gilger, a minuet by William Parks Grant, Vaughan D. Cahill's Bolivar Road, J. F. Blumenberg's Love's Sacred Tie, a nocturne entitled Enchanted Night by Frederick V. Brown and Cedric Lamont's Creole Sketches.

Mr. Buechner's songs included: My Dear One, by Grace Dean; Cliff Swallows, by Josephine Garner; The Gypsy Trail, by the late Tod Galloway; Riches by Willard Ewing; Sheila by Arthur Kellogg; and To Helen by the orchestra's conductor, Mr. Stainbrook. Walter Lynas, flutist member of the orchestra, shared solo honors with Mr. Buechner when he played a Valse Caprice by the late Charles T. Howe.

Other Columbus composers were invited to contribute but did not act quickly enough to avail themselves of the opportunity.

H. G. D.

JOAN PEEBLES,

contralto, was soloist with the Chautauqua (N. Y.) Symphony Orchestra on July 21, singing Lia's aria from L'Enfant Prodigue (Debussy); on August 7 and 10 she sang the title role in Carmen with this orchestra. Miss Peebles has been engaged as one of the soloists for the forthcoming Worcester Festival. She sings Delilah in Saint-Saëns' Samson and Delilah in the opening concert, October 5. (Photo by G. Maillard-Kesslere.)

Phi Mu Gamma Convention in Chicago

The three-day national convention of Phi Mu Gamma, national allied arts sorority, which took place at the Congress Hotel in Chicago, June 18 to 20, elected and installed new officers. The final session was preceded on Friday night with a banquet, at which Bertha B. Hartley, of Providence, R. I., national president, and Katherine M. Geary of Chicago, president of Xi chapter, presided. The new officers are: Hazel DuCles, national president; Edna Mack Moyland, national executive secretary-treasurer; Roberta Sheets, historian; Kay Heaton, editor; Estelle A. Lutz, publicity chairman, and Mildred Watson, national keeper of records. The five past presidents constitute an advisory board.

Extensive plans for the furtherance of the Minnie Maddern Fiske Memorial Foundation Scholarship Fund are in the making. The next national conclave will be held at Evanston, Ill., the home of Beta chapter.

During the convention Beta chapter of Northwestern University assisted Xi chapter in entertaining the guests. Xi chapter gave a musicale at which Vera Mirova presented a dance program and Vivian Della Chiesa offered a group of songs. On June 19, over ABC network, the sorority broadcast a program given by Alice Oleson, pianist; Lydia Mihm, soprano; Maria Matyas, contralto, and Eunice Steen Lamont, soprano. The soloists were accompanied by the ABC Orchestra. Mrs. Lamont was the convention chairman and Estelle A. Lutz, honorary member of Phi Mu Gamma, member of the executive staff of ABC network and author of musical comedies and children's stories, was the publicity chairman of the convention. R. D.

Annual Festival Directed by Fabien Sevitzky

LITTLE BOAR'S HEAD, N. H.—Fabien Sevitzky conducted the fourth annual music festival here on July 11 and 12. Mrs. Arthur L. Hobson is founder and president of this festival. The participants included the Young Musicians Orchestra and the Vocal Ensemble, organized and conducted by Mr. Sevitzky, and the United New Hampshire Chorus (Norman Leavitt, conductor). Maria Koussevitzky, soprano, was the artistic and highly appreciated soloist of the final concert, which brought excellent performances from the assembled forces of the festival. Especially notable was Mme. Koussevitzky's singing of arias from Madam Butterfly and Pique Dame and the exposition by Mr. Sevitzky's young ensembles of two Wagner excerpts, the march from Tannhäuser and the introduction to third act, Dance of the Apprentices and Procession from Die Meistersinger. Another high light of the sequence of programs was the presentation of Mascagni's Cavalleria Rusticana. The singers, who acquitted themselves with skill and spirit, were Frances Madden (Santuzza), Edna Merritt (Lucia), Louise Murray (Lola), Howard Harrington (Turiddu), Tom Thomas (Alfio) and Ann Novins in the part of A Girl. The music presented was chosen with discernment and taste, and a lofty standard marked all the concerts.

N. M.

Hamburg Has New Parsifal Production

New Munich Orchestra Visits North

HAMBURG.—Parsifal was given here with new settings and in quite the Bayreuth tradition, Emil Praetorius having been called for the purpose. He expressed his ideas of the work as a painter who is delighted with the mysticism in this Wagnerian opus. There were many fine effects of color and light, especially in the Garden with a beautiful chorus of Flower Maidens. Eugen Jochum, conducting Bach's St. Matthew Passion elsewhere, was superseded by Schmidt-Isserstedt.

Inspired by a keen interest for old instruments, Hugo Distler (Lübeck) wrote a concerto for harpsichord and performed it with the Hamburg Chamber Orchestra. It is designed without great feeling for the sonorous resources of the solo instruments.

At a following congress for church music, Distler presented an evening of important modern liturgical music.

The same week brought us singing people from all over Germany: the D. S. B. (Germany's greatest singers' alliance) who gave several days of concerts and first hearings of church music. It was regretted that Fritz Stein, head of German Choir alliances, did not attend. Ihlert from Reichsmusikkammer was here but did not speak. An evening of music for choirs, contralto and orchestra, by Hermann Erdlen, was a feature of the event. All the voices were well educated and young singer-master Konrad Wenk appeared specially gifted.

Munich's new orchestra, the Reichs-Symphonieorchester, directed by Adam and Kloss, visited North Germany for the first time and gave concerts in many halls, for all classes of people even for children.

EDITH WEISS-MANN.

Ganz's 1935-36 Concerto Repertoire

Since his debut in 1899 with the Berlin Philharmonic Orchestra Rudolph Ganz has played in public thirty-two works written for piano and orchestra. Every school is represented in the list. During the past season, Mr. Ganz has performed seven of the standard concerti and in the coming season will add another set from his repertoire.

He was heard in the Tschaikowsky Concerto at the Berkshire Festival a year ago under Henry Hadley, over NBC on Frank Black's Symphony Hour, as well as in St. Louis under Vladimir Golschmann. At the opening of the symphony concerts of the Chicago Tribune broadcasting station WGN, Mr. Ganz played the Liszt E flat concerto and repeated it in April in Tucson, Arizona, with the local symphony orchestra under Henry Johnson. The A major Liszt concerto was the one chosen by Eugene Ormandy for Mr. Ganz's appearance at the Chicago Opera House in January with the Minneapolis organization. Of the Beethoven concertos, the fifth (The Emperor) was performed in Decatur, Ill., under the direction of José Echaniz and his local symphony orchestra, while the Dayton (O.) Philharmonic Orchestra under Paul Katz requested the earlier one in C major. The fifth concerto of Saint-Saëns, the African, was played under Frank Black over NBC from New York. Last May, Dr. Frederick Stock asked Mr. Ganz to perform the one-time hackneyed and now seldom performed Grieg A minor at the first official downtown (in Orchestra Hall) appearance of the Illinois Symphony which Dr. Stock conducted.

Chicago Orchestra Holds Ravinia Concert Series

Grant Park Also a Centre of Summer Music—National Association of Music Merchants Convenes—School and Studio Events

CHICAGO.—To Ernest Ansermet fell the honor of directing the Chicago Symphony Orchestra in the inaugural concert of the Ravinia Festival Season on July 3. The re-opening of the "opera house in the woods" was a huge success not only for the eminent Swiss conductor, the orchestra, but for the sponsors of the festival as well, inasmuch as the pavillion was completely sold out and thousands of music-lovers sat on benches outside the theatre, while hundreds of standees formed a hedge outside the enclosure. At this writing the five-week season has come to an end and the success of the enterprise has surpassed the hopes of the organizers and also of the North Shore residents, for each concert brought an attendance far in excess of that predicted by the most sanguine enthusiast of the new project.

The distinguished guest conductors who wielded the baton expertly and were received ovationally during the series included, besides Ansermet, Rudolph Ganz, Willem van Hoogstraten, Henry Weber, Carl Bricken, Isaac Van Grove, Hans Lange, George Gershwin and Werner Janssen.

So many music events have taken place during the month of July that telegraphic style is necessary and to this alone is due the fact that none of the Ravinia Festival concerts are here reviewed. It seems advisable however, as a matter of record, to state that the appearance of Gershwin at Ravinia brought to the lovely park the largest audience ever gathered at this unique music haven.

During the last weeks several fine soloists assisted, including Armand Tokatyan, tenor; Tomford Harris, pianist, and Marion Claire, soprano.

FREE CONCERTS IN GRANT PARK

More than a million and a half devotees of music and others listened to the Grant Park concerts from July 1 to August 1 inclusive, and it has been officially stated that last year's attendance of two million for the entire season will easily be broken by several thousand when the final concert is given on Labor Day, September 7. To the Chicago Symphony Orchestra, Eric DeLamarter conducting, was given the distinction of opening the series of sixty-nine open-air concerts presented by the Chicago Federation of Musicians and the Chicago Park District from the Grant Park bandshell. During the month of July the following organizations furnished the programs with excellent soloists as assisting artists: the Glenn Bainum, Max Bendix, Armin Hand, Thaviu, Cavallo and George Dasch bands; the Woman's Symphony, Chicago Grand Opera and the Chicago Philharmonic orchestras.

GANZ LEADS OPERA ORCHESTRA

Rudolph Ganz and the Chicago Opera Orchestra played a concert on one of the hottest nights Chicago has had this summer, yet 40,000 attended on that night, so popular is the pianist-conductor in our midst. Ladies Night on July 17 was given to the Woman's Symphony Orchestra (Ebba Sundstrom, conductor). Delegates from women's organizations in Chicago and from all parts of the state attended the concert in a body to honor the orchestra and its conductor. Frank Laird Waller, one of America's eminent native conductors, directed the Chicago Grand Opera Orchestra at the July 24 concert. Recently he directed the Chicago Civic Opera Orchestra in Grant Park, scoring a huge success with the public. At this concert two of his artist students were featured as soloists. Margot Rebeil, soprano, who is today a staff artist with WGN, owes much of her training to Dr. Waller. Likewise Roger Hille, tenor, who sings heroic roles with the same finish as parts requiring a lyric voice.

The Chicago Philharmonic Orchestra presented three outstanding programs under the direction of its noted conductor, Richard Czerwonky, featuring a Chicago composer on each program. At one of his concerts Conductor Czerwonky offered the Brahms second symphony. At its conclusion orchestra and leader were greeted with deafening cheers. One of the features of the concert under Czerwonky on July 26 was Radie Britain's heroic poem, The Lindbergh Flight to Paris. The composition, which met with instant success, won an international prize in a Hollywood Bowl competition in 1930, and has since been played by four leading American orchestras.

The guest artists of the July 26 concert of the Chicago Philharmonic Orchestra were the De Paul University Chorus, under the direction of Arthur C. Becker, with Ralph Niehaus, Freddi Lee White and Margaret Willem as soloists. Dr. Becker's chorus sang with its wonted sonority of tone, fine balance and precise attacks.

Of the many soloists Jeanette Van der Velpen, the popular soprano, as was the case last summer was the most in demand, for she sang with marked success with five different organizations including the Woman's Symphony and the Chicago Philharmonic Orchestras and the George Dasch, Armin Hand and Glenn Bainum bands.

Each concert given so far this summer would be given an extensive review, but space forbids. Thus we join all the conductors and soloists who have appeared in words of praise. The concerts this year have been even more varied, as the classic Beethoven, Brahms, Wagner, et al have been listed along with Strauss, Schubert, Wolf-Ferrari, the moderns and even jazz writers. Thus, everybody must have been satisfied, judging from the appreciation expressed by the Grant Parkers on every night of the current season.

NATIONAL MUSIC MERCHANTS CONVENE HERE

The thirty-fifth annual convention of the National Association of Music Merchants was held in the Stevens Hotel from July 28 to 30 inclusive. Fifteen hundred dealers were on hand and we learned officially that piano companies during the convention received orders sufficient to keep their factories at capacity production until the end of the year. That the music trade in general has been on the upgrade for the past year, was the opinion of those in the know and a few enthusiasts among national piano manufacturers told us that prosperity is here to stay for a long while. The 1936 convention has been the best attended and the most successful of the past five years.

Dr. Nicolai Sokoloff, national director of the Federal Music Project of the Works Progress Administration, in an address to the delegates said, "The future of the music business in America depends upon raising the standards of the appreciation of good music by Americans, only two per cent of whom really understand and love the finest type of music. Our surveys indicate that only 2 per cent of the 120,000,000 Americans are in the habit of regularly attending concerts where the best in music literature is presented. It is one of the aims of the Federal Music Project to see this figure raised to at least ten per cent during the current generation in America." Dr. Sokoloff called on the leaders in the music business to lend their cooperation in a nation-wide effort to instill taste, knowledge, appreciation and desire for good music in at least another eight per cent of the population.

At the banquet which closed the convention Marjorie Livingston, Chicago dramatic soprano and artist student from the class of Hanna Butler, sang a group of songs with marked success.

DEVRIES' STUDENTS IN ANNUAL SUMMER CONCERT

The annual mid-summer recital given by students of the Devries' studios took place on July 19 in the Francis I room of the Congress Hotel. One hundred and fifty admirers, relatives and friends enthusiastically welcomed and applauded each aspirant. It was a youthful class, a number of young ladies only fifteen years old singing such songs as In Fruhling by Lassen, the Jewel song from Faust, arias from L'Africaine and other standard operas besides many unusual songs unearthed by Mr. and Mrs. Herman Devries. Fifteen students participated and the concert closed with a little scene taken from a German *ueber-brettel* arranged for English presentation by Mme. Devries.

Speaking about this popular couple, many of their students have graced the operatic stage, concert and recital platform in the many years they have been teaching Chicago. Two pupils from their artist's class, Helene Margolyne and Florence Kass, made a decided hit upon their appearance with the Cavallo Band on July 23 at Grant Park bandshell. On August 6, Betty Schultz, fifteen-year-old dramatic soprano, and Morton Manne, lyric baritone, seventeen years of age, were heard as soloists with the Thaviu Band in Grant Park.

CLAUDE LAPHAM IN JAPANESE MUSICALE

Claude Lapham, composer-pianist, assisted by American artists, was presented in a Japanese musicale at International House, University of Chicago, on July 21. Mr. Lapham gave an interesting lecture on the musical highlights of the Orient and in his lengthy and interesting program the most important item was the singing of the arias Ayamachi Wa and Kimi No from Mr. Lapham's opera, Sakura. Paul Pence, baritone, sang effectively the aria of the Hossu from the same opera. Besides shining as a lecturer and composer Mr. Lapham scored heavily after interpretation of his own Japanese piano sonata in A minor and concerto in C minor.

CHICAGO MUSICAL COLLEGE SUMMER RECITALS

During the summer master school at the Chicago Musical College from June 22 to August 1, the Little Theatre was the scene of the greatest number of faculty recitals, lectures and student recitals ever given at this institution in such a short time. We were able to hear only the piano recital of Isabel Laughlin, who enthralled a large audience on July 7; the joint recitals of Silvio Scionti, pianist, and Erich Sorantin, violinist, who played before capacity audiences on July 11 and 22; and the ensemble recital of Rudolph Ganz, pianist, Leon Sametini, violinist, and Daniel Saidenberg, cellist, on July 21. Among the other members of the faculty who gave programs during the month of July were, Mary Ann Kaufman, soprano, and Merle West, pianist, who appeared jointly on July 7, and John Carré, pianist, on July 8.

Lectures by faculty members included Vocal Technic by Lazar S. Samoiloff; Indian and African Music by Laura Boulton; Piano Technic by George Woodhouse, and a lecture and discussion on Modern Music by Rudolph Ganz and Louis Gruenberg.

The opera festival given by members of the Van Grove Opera class was held, July 29, 30 and 31, with the presentation of scenes from Martha, Madam Butterfly, Aida, Faust, Secret of Suzanne and Traviata.

BLANCHE SLOCUM'S ACTIVITIES

Blanche Slocum, vocal instructor at the Chicago Conservatory of Music, and director of music at the Civic Theatre at Navy Pier, presented four operettas—The Tea-House, Swing Low, Going to the Fair and China Silk—with youngsters from the elementary and high schools of Chicago. Two of Miss Slocum's pupils, Estelle Vasseur, coloratura soprano, and Marie McBride, soprano, won the honor of appearing at the commencement concert of the junior vocal department of the Chicago Conservatory.

AMERICAN CONSERVATORY FACULTY CONCERTS

During the month of July the American Conservatory presented in recital leading members of its faculty. Heniot Levy, pianist, was heard on July 8 in a program featuring his own violin and piano sonatas, Nos. 1 and 3, in which he had for co-partner Stella Roberts, violinist. Mr. Levy, who has made a name for himself as interpreter of the classics, is as fine a composer as a pianist. Levy's muse may not be modernistic, as cachophony and bizarre intervals are happily missing from his music which flows with melodies that are ingratiating to the ear. Beautifully performed, both works caught the fancy of the listeners, who jammed Kimball Hall. Robert Speaker, a baritone and a student of Theodore Harrison, made a palpable hit with his effective singing, which reflected credit upon his mentor.

RUDOLPH REUTER

has given concerts during the past season from North Dakota to the Atlantic seaboard. He has also held piano classes throughout the season in Chicago and is now in the midst of summer classes in Los Angeles. Mr. Reuter has just been re-elected president of the Society of American Musicians of Chicago and is chairman of the advisory board of the musical activities of WPA for Illinois. He will again give many concerts in 1936-37.

The recital of Rudolph Reuter, pianist, and Hans Hess, cellist, on July 15, also brought a crowded house. Mr. Reuter, who left at the end of the month for California, where he is now holding mid-summer classes in Los Angeles, has a large following throughout the country. He delivered as fine piano playing as we have heard this season. The same tribute may be paid to Hans Hess, cellist. He displayed the full gamut of his fine art in Popper's Tarantella and Boellmann's variations symphoniques.

Edward Collins, pianist, and Marie Zendt, soprano, closed the series on July 22 when many people were unable to enter the hall. Collins displayed the same fine pianistic qualities that have endeared him to the Chicago public in the past. Mrs. Zendt sang exquisitely *lied* by Wolf, Schubert and Jensen.

WALTER KNUPFER TO CALIFORNIA

Walter Knupfer, pianist and pedagogue, and member of the faculty of De Paul University School of Music, left Chicago for California. At the request of his pupil, Herbert Horn, Knupfer will hold a class in Los Angeles after sojourning for two weeks in Sacramento and in Yosemite Valley, returning for the opening of the fall term at De Paul.

JOHN PANE-GASSER SINGS IN TORONTO

On the opening night of the international convention of the Knights of Columbus, August 16, John Pane-Gasser, tenor of the Chicago Opera Company, gave a program at the Royal York Hotel. RENE DEVRIES.

Mildred Dilling in Europe

Mildred Dilling played two recitals in Paris recently and on July 22 broadcast from England over the B. B. C. network. While in London she was the guest of Sir Kenneth and Lady Lee. She is to spend several weeks at Etretat on the Normandy Coast.

STUDIOS
160 West 73rd Street
(MUSICAL CENTER)
Especially adapted to the MUSICAL PROFESSION. One block from Broadway and 72nd St.
1 and 2 Room Studio Apartments
From $55 Yearly Lease
REALTY ASSOCIATES MANAGEMENT, INC. (Agt.)
331 Madison Ave.-VAnderbilt 3-8288

JOHN DWIGHT Tenor SAMPLE FANNIE COLE Soprano
ART OF SINGING
624-625 Fine Arts Bldg., Chicago
Phone 3614 Webster

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
Chicago Conservatory, 1112 Kimball Hall, Chicago

CARA VERSON
Pianist .....*"Musical Rebel"*
Modern Repertory as Specialty
Management: ERNEST BRIGGS, Inc.
Times Building, New York, N. Y.

BUY FROM YOUR LOCAL DEALER

MUSIC NOTES from Coast to Coast

ADRIAN, MICH. — Thirty-five members of the Michigan Composers' Club attended the annual meeting at Adrian College on June 6. Prof. James H. Spencer, director of the music department of Adrian College, is president of the club and presided at the business meeting. Members of the club gave a delightful concert of the compositions of other members. Elizabeth Smith, Ruth Baughn and Kathleen Smith sang two part songs, Moon Magic and Understanding, by Mrs. J. D. Lawson; Romine Hamilton played three violin soli by Nell Gardner entitled Recitative and Air, Ragged Robin and Country Dance; Cornelia Spencer sang three songs, The Hills by W. J. Foster, Finland Love Song and A Reflection by Anna Segal; two flute selections by James H. Spencer were played by Virgil Gobba; Ethel McPhee sang some charming songs from childhood composed by Henrietta Bodycombe; and E. W. Doty of the University School of Music, Ann Arbor, closed the program playing four organ soli, prelude and fugue by Helen Fairchild, Autumnal by Dorothy James, Spring Song by Francis L. York, and Mist by Mr. Doty.

The afternoon was encouraging to all members and showed a great deal of talent that a club like this and an occasion like this can bring out. A. McL. T.

GRAND RAPIDS, MICH.—Many studios have closed for the summer vacation, but a few important recitals have been given during the past month. Harold Tower presented his artist pupil, Mildred Manni, in organ recital at Trinity Community Church; and a pupil at Hope College, Olin VanLare, gave his junior year program. Others appearing were June Zeh, Lydia DeVries, June Cook, Fruena Douwstra, Angeline Dornbos, and Dorothy VandenBout. A former pupil, Paul Pettinga, who won a scholarship at Oberlin last year, was graduated from that college but will return next year. During his college year he has been organist at St. Andrew's Episcopal Church in Elyria, Ohio.

C. Harold Einecke, organist at Park Congregational Church, presented Thelma Hendricks in an organ recital at the church.

Several recitals have been given by the School of Fine Arts, by pupils of Mrs. Peter Kleynenberg, Mrs. Garnet Black-Wolff, Eleanore Malek, and Irvin J. Barr. Miss Malek's program was given by eighteen pupils; prizes for outstanding work being given to Eleanor Merrick, Janice Vanden-Bosch, Martha Smitter, Hugh Papke, Erwin Brummeler, Stephen Bryant, Robert and Thomas Frey.

Several recitals have been given by the Berger School of Music, pianists presented being largely from the classes of Chester Berger, director of the school, and his assistants, Mamie Sheldon and Albina Kowalkowski. Advanced pupils from Mr. Berger's class were Barbara Wilcox, Bette and Ruth Williams, Virginia Tuthill, Patricia Curtis, Lila Isabel Hicks, Fern Liverence, Evelyn Jean Thomasik, Marian Louise Landstra, Katherine Browning, Helen DeJager, Mrs. Abidail Wedgwood-York, Richard Manuall, Edmund Janiak, Joy Sackett, Betty Lellie, Betty Williams, Don Mullen, Carol Deene Porter, and Frances M. Berger. H. B. R.

SASKATOON, CAN. — The outstanding recital of the late season was that given by Harold Samuel, pianist, and Arthur Cranmer, bass-baritone, adjudicators at the Provincial Festival. Mr. Samuel knows all the secrets of the pianist's art and while he entered the mood of every composer represented, the monumental interpretation of Bach's Chromatic Fantasy and Fugue was unquestionably his masterpiece. Mr. Cranmer won his listeners completely; in a Bach cantata and in the German Lieder he displayed a rich, powerful voice coupled with superior artistry and interpretation. Mr. Samuel as accompanist furnished a perfect musical background and enhanced the singer's songs.

Among the several recitals in June were those of Betty Brennan, soprano, and Mervin Snyder, pianist, both provincial medalists in Class A at the recent musical festival; Ruth Taylor, soprano, and Irene James, pianist; Linda Peters, Gordon Hancock and Russell Crimp, organ pupils of Arthur Bates; Thelma Johannes, pianist, pupil of Mrs. Robert Bell.

At the twelfth annual meeting of the Musical Art Club, Doris Killam was awarded the club's music travel scholarship. This enables the holder to visit the New York music season. Charles Hurling was made an honorary member in recognition of loyal and faithful service to the club. An interesting feature of the gathering was a program of original compositions by the members.

Lyell Gustin was elected president and Helen Davies Sherry, vice-president of the Saskatoon Music Teachers' Association. Next season's activities are to open with a reception; monthly meetings will alternate between evening programs.

Several of the younger musicians are planning for additional study during the summer. Vigo Kihl's piano classes at Banff are attracting many, while others have made arrangements for study abroad, including Reginald Bedford who has left for the Fontainebleau School of Music.

The various schools of music conducting examinations in the city include the University of Saskatchewan with Dean Arthur Collingwood, G. C. Palmer and Lyell Gustin as examiners; Toronto Conservatory with Mr. Hardy, Mr. Kennedy and Donald Heins in charge; Royal Academy of Music, London, represented by Felix Swinstead.

L. G.

SAN ANTONIO, TEX.—The Tuesday Musical Club (Mrs. Eli Hertzberg, president) entertained with the seventeenth annual luncheon, which closed the season. The program given was arranged by Mrs. H. L. Bridgeman and Mrs. E. P. Arneson and was entitled From Wagons to Wings. It consisted of the following episodes: Pioneers, Indians, Confederates, Cowboys, Nineties and Moderns. The participants were: Narrator—Karolen Pardue, musicians—Paul Mellenbruch, Tuesday Musical Choir, Mrs. Harold Cheney, Eulalio Sanchez, Madrigal Singers, Archie Heap, Hill Billies of Federal Music Project, Mrs. Arthur Biard and Soldiers of the United States Army. The accompanists were Mrs. Edward Harker and Walter Dunham. Mrs. Stanley Winters was the honor guest at the luncheon. She has been made honorary life recording secretary and honorary life director.

The Symphony Orchestra of Our Lady of the Lake College (Sister M. Hortensia, conductor) gave the annual concert, with Jerome Rappaport, pianist, of the Juilliard Musical Foundation and Maude Nosler, soprano, as soloists. The orchestral numbers were symphony (No. 1) (Beethoven) and the overture to William Tell (Rossini), which were played with fine precision and excellent tone. Mr. Rappaport played the Mozart concerto in D minor, which displayed his excellent technic, tone and interpretation to fine advantage. Miss Nosler was highly pleasing in Spring Voices (Strauss). Both soloists were accompanied by the orchestra.

Charles Hanovan presented his artists—Betty Longaker Wilson, soprano, Irma Louise Clow, harpist, Wiletta Mae Clarke, violinist, and Rufus Craddock, baritone, in a diversified and enjoyable program, which consisted of solos, duets and ensemble numbers. Walter Dunham, accompanist, assisted. Numbers given were by Mozart, Messager, Hasselman, Alberstotter, Lully, Verdi, Beethoven, Monti, Fox and Bizet. Mr. Fox, who was present, acknowledged the applause after his song, My Heart Is a Secret Violin. All the numbers were given with the excellent interpretation and musicianship with which the names of these artists are associated.

The Composers' Club gave an excellent program in the auditorium of the Steinfeldt College of Music. Composers and their compositions were as follows: Sister M. Elaine—Sanctus, Benedictus and Agnus Dei from Missa S. S. Corde Jesu; Joyce H. Wallace—In the Style of an Old Folk Song; Frederick King—Ninetieth Psalm; Alice Mayfield Brooks—I Thought I Gave My Heart to You, and Saddle Ol' Spike (traditional); John M. Steinfeldt—Memorare; Louise D. Fischer—Slumber Song, A Celtic Plaint and An Allemande; Francis de Burgos—The Fool's Prayer. The participants were: Our Lady of the Lake Choral Club (David Griffin, director); string quartet of the Federal Music Project; Howell James, baritone; Monette Shaw, mezzo-contralto; vocal ensemble from Our Lady of the Lake Choral Club; and the Westmoorland College Double Octet.

Dr. Robert Heger-Goetzl, former conductor of the Vienna Philharmonic Orchestra, general musical director of the State Opera House in Hamburg, conductor of the Wagnerian Festivals in Covent Garden, London, a native of San Antonio, has returned here. He will conduct the opera Tejas (by Theopilus Fitz), founded on Texas history, which will be given production shortly.

S. W.

VICTORIA, B. C.—The Victoria Civic Opera presented the ballet Coppelia by Leo Delibes at the Royal Victoria Theatre in May under the direction of Dorothy Wilson. The leading dancers were Doreen Wilson, Harry Davis and Ian Gibson. Basil Horsfall was the musical director.

Winnifred Lugrin Fahey, Toronto soprano, gave a recital in St. John's Church assisted by the organist, G. Jennings Burnett.

Randolf Hokanson, youthful Seattle pianist, who recently so impressed Harold Samuel that the latter has made it possible for him to continue his studies in England, gave a recital at the home of Mrs. J. O. Cameron, before leaving to join the British pianist in Winnipeg. The assisting artist was Mrs. T. A. Rickard, soprano, accompanied by Edgar Holloway, who were also well received.

Mrs. David B. Keir was elected president of the Musical Art Society for the 1936-37 season. A. A. F.

Frances Blaisdell Plays Over Radio

Frances Blaisdell, flutist, began a series of chamber music recitals over the NBC network on July 6. With her in the first broadcast were Henri Deering, pianist, and Alex Williams, clarinetist, in music of Florent Schmitt, Saint-Säens, and the J. S. Bach sonata in E for flute and piano. On July 14 Miss Blaisdell was heard with Joseph E. Mants, cellist, and Alda Astori, pianist, in numbers by Rameau, Leclair and Pierné; July 27 brought a recital for flute, viola and harp, presenting sonata (Debussy) and Suite Brene (Rohozinski). Miss Blaisdell appeared in Martha's Vineyard on July 21 in a concert under the auspices of W. Otto Van Kappenhagen, a cellist of the New York Philharmonic Orchestra.

ROSATI — GIGLI'S Only Teacher — VOCAL STUDIO 24 E. 59th St., N. Y. C. Circular Mailed on Request Phone PLaza 3-2875

COLETTE D'ARVILLE — SOPRANO — OPERA COMIQUE, PARIS — OPERA—CONCERTS—RADIO — For information apply Room 1006, RKO Bldg., Rockefeller Centre, N.Y.C.

ALVA FEDDE — SOPRANO—POETESS — Author of MESSENGERS OF PEACE and MEMORIAL POEM TO WILL ROGERS — Programs of Original Poems and Music — Mgt. HARRIET STEEL PICKERNELL, 1780 Broadway, N. Y. Tel. CIrcle 7-4161

JULIUS HUEHN — BARITONE, Metropolitan Opera Co. — Management: HAENSEL & JONES, 113 West 57th Street, New York City — Division: Columbia Concerts Corp. of Columbia Broadcasting System

BARBARA BLATHERWICK — RECITAL — COLORATURA SOPRANO — OPERA — Athenaeum Concert Management, 119 West 57th Street, New York — PUPILS ACCEPTED — The Italian Bel Canto founded on the principles of Manuel Garcia — Studio 43 Fifth Ave., N. Y. Tel. GRamercy 5-6392

NORENA — METROPOLITAN OPERA — Management: NBC ARTISTS SERVICE 30 Rockefeller Plaza, New York

ROSA PONSELLE — Exclusive Management LIBBIE MILLER 113 West 57th St. New York City — Victor Records

HAZEL HEFFNER — Contralto — CONCERT—OPERA—ORATORIO—RADIO — 1412 Steinway Hall, New York City

RUDOLPH GANZ — Management NBC ARTISTS SERVICE 30 Rockefeller Plaza, N. Y. — Steinway Piano — Victor Records

LOUDON GREENLEES — SCOTTISH BARITONE — "A Distinguished Singer With Musical Intelligence" — IN AMERICA SEASON 1936-37 — Management: ANNIE FRIEDBERG, Fisk Building, New York

The World's Greatest Musical Weekly

The MUSICAL COURIER

You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St. New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada, $4.00 Foreign, $4.50

DAWN HOPE,
pupil of Louis Persinger, who combined a theatrical and out-of-town debut as a violinist at the Bronxville Auditorium (Bronxville, N. Y.) during the month of July, appearing in the Summer Theater there which is under the personal supervision of her mother, Mrs. Adele Blood Hope.

Shanghai Auditors Applaud Piano-Opus in World Premiere

New Piano Concerto on Chinese Themes — Composer Conducts—Symphony Orchestra to Continue

SHANGHAI, CHINA.—The maiden performance of a concerto for piano and orchestra has been the outstanding event in a parsimonious season. The composer, Aaron Avshalamoff, is the Russian whose Hutungs of Peiping was performed last winter by the Philadelphia Orchestra.

Although the themes and rhythms are unmistakably Chinese in origin, the structure of the concerto follows the classical pattern. The first movement (allegro moderato) utilizes several of the most familiar Chinese folk songs; in it one feels, behind the orchestration, a real power, the vitality of this amazing country. The second movement (*adagio*) is based on an old Chinese melody which the composer leads through the various tonalities, always enhancing never destroying its original charm. It has a delicacy, a loveliness rare in modern music—one can almost touch the lotus blossom, hear the tread of soft-soled, embroidered shoes upon the garden path—it demands a reverence for things intangible and indefinable, the heritage of Ancient China. The third movement (*allegro non troppo*) is crisp and sprightly like the Chinese sense of humor. Actually there are no original Chinese themes in this rondo-like movement, but in its texture are woven the materials of which Chinese music is made.

Avshalamoff tried an interesting experiment in the *adagio* movement. It was played first with the symphony orchestra, then repeated at the conclusion of the concerto with a fifteen-piece group of Chinese instruments. The effect of the latter, while interesting from an experimental viewpoint, lost much of the color of the previous performance, due to the crudeness of the native instruments.

Pianistically difficult, the new opus was played with facility and understanding by a young pianist of rare promise, Grisha Singer. Both he and the composer received an ovation unprecedented in Shanghai musical annals.

On the same program were selections from Avshalamoff's ballet pantomime, Soul of the Ch'in, conducted by the composer as was the concerto.

ORCHESTRAL CHARIVARI

The Municipal Orchestra, under the leadership of Maestro Mario Paci, has given its regular series of Sunday afternoon concerts throughout the season, and additional events for younger audiences. The programs endeavored to appease Shanghai's warring musical factions by selecting standard symphonic works one week and offering lighter compositions the next. However the purists may grumble at this makeshift arrangement, it has augmented box office receipts and undoubtedly contributed to the decision to maintain the orchestra yet another year despite the exceedingly depressed finances of the Municipal Council.

EVENTS SERIOUS AND GAY

We have had many soloists, mainly of local renown, with a sprinkling of visitors. Gilles Guilbert, a young French pianist, played the Emperor concerto at one of the concerts and acquitted himself most favorably in the eyes of the audience although his interpretation seemed somewhat shallow and his technic unpolished. Marie Kousnetzova has been the outstanding soloist so far. The fullness of her voice and the completeness of her interpretations left the audience with the feeling that it had participated in a real aesthetic experience.

In lighter vein, Vertinsky, Parisian favorite and idol of exiled Russia, drew capacity houses for the several recitals he gave, and the energetic Russian community produced its annual show—the ballet of the old tradition with all the fluffy pink gauze and pirouettes and turns. Pretty it was but in comparison to the Monte Carlo or the Jooss performances lacking in virility and originality. Also, as in the past few years, the Russian Light Opera Company produced several of the gayer classics.

CHALIAPIN AND OTHERS

Impressive were the appearances of Chaliapin. Artistically past the zenith of his career, his songs still fall like live sparks among the barely glowing embers of more technically accomplished singers; so thought two immense audiences in any event. From Shanghai Chaliapin went North to Dairen and Harbin and was scheduled to give one concluding performance in Shanghai on his way back to Japan. Most lamentably, however, difficulties arose over the question of a benefit performance, and the final recital was cancelled.

Sad to report, only meagre audiences heard two remarkable recitals by Goldberg and Krause (piano and violin), without doubt the finest display of musicianship heard in Shanghai this season. The first program was devoted to Beethoven; the second included sonatas by Debussy, Mozart, Schubert, as well as one Beethoven.

Emanuel Feuermann is scheduled to give one recital which will conclude the roster of visiting artists for the present.

VANYA OAKES.

Varied Fare Attracts In Esthonian Center

Stravinsky Works in Local Premiere —Native Music Featured—Lea Luboshutz Appears—Tallinn Opera Restores Roussalka

TALLINN (ESTHONIA).—Foreign conductors dominated the second half of our season. Paul Breisach, formerly first conductor at the Berlin Staatsoper, and Carl Bamberger came from Vienna. Nikolai van der Pals (Finland), Charles Kreshover (England), Rudolf Schulz-Dornburg (Berlin), Wilmos Komor (Budapest) and Valerian Berdiajew (Warsaw) also appeared.

Breisach and Berdiajew won the greatest public success, especially merited in the case of the former who displayed remarkable qualities in Beethoven's eighth symphony, his interpretation of the work being equally fine in point of technic and musicianship. Berdiajew interpreted Tschaikowsky's Pathétique with more sentimentality, and above all, with more lack of polish than it can stand. Brahms' second symphony was conscientiously given by Bamberger, and Schulz-Dornburg had the ungrateful task of performing the Faust Symphony of Liszt, naturally acquitting himself with his wonted mastery. He also conducted four little pieces by Bruckner—pieces which are but little known, not remarkable, and hardly characteristic of this author. Van der Pals gave a Sibelius evening in with Esthonia's celebration of that composer's seventieth anniversary. Kreshover discomfited his hearers with his incapacity. It is a long time since Mozart has sounded so anti-Mozart, as did the Linzer Symphonie under his direction. Utterly sympathetic was Komor's reading of the Eroica by Beethoven.

ESTHONIA CHORAL SOCIETY

One of the most interesting concerts of the season was that given by the Esthonia Choral Society under its young and gifted leader Eduard Tubin, from Tartu. He did the first performance in this country of Symphonie de Psaumes by Stravinsky, and La demoiselle élue by Debussy. Though more rhythmic precision and sonority might have been desirable, the orchestra, chorus, and two pianos (in Stravinsky's work) nevertheless accomplished a real artistic production under Tubin's energetic directing. The mezzo-soprano part in the Debussy was effectively sung by Olga Lund. Other contemporary works heard in symphonic concerts were fantasy on a theme by Tallis (Vaughan Williams), Enigma Variations (Elgar), Serenade (Leo Weiner), and first concerto, for piano (Lopatnikoff). By way of first audition, there was Son mysterieux, a symphonic poem by Prof. Jaroslav Galia, Czecho-Slovakian ambassador to Esthonia. Galia, formerly pupil of Zdenko Fibich, demonstrates that music and diplomacy can well fraternize and obtained strong success for his colorful work dedicated to Konstantin Päts, President of the Esthonian Republic.

IRVING BECKER
was heard at the Washington Irving High School, New York, in the Tschaikowsky concerto with orchestra under the direction of Raphael Bronstein. Mr. Becker is now working with Mr. Bronstein preparing to debut in recital in New York next season.

Among the orchestra soloists of the second half of the season, mention should be made of Anna Klas-Glass who under Berdiajaew played the Chopin F minor concerto with much aplomb; Erika Tuttelberg-Koost, performing the Liszt E flat concerto under Komor; and Carmen Prii, young violinist, who interpreted Mozart's concerto in A.

Esthonian composers Aavik, Kull, Vedro, Lemba, Eller and Kapp, were presented in a special concert of native music conducted by Raimund Kull. Another program of Esthonian music brought a rather "talkative" symphony—though the work also displays a sympathetic talent—by Eduard Tubin. Püha hiis, a symphonic poem by Juhan Aavik, and Shadows and Sunshine by Heino Eller, made a profound impression.

MANY RECITALS GIVEN

Lea Luboshutz gave a violin concert, scoring unequivocal success. Eduard Erdman, German pianist, played convincingly the sonata in B flat by Schubert; Joseph Wagner, pianist, created effect in Brahms; Imre Ungar, blind Hungarian pianist, re-affirmed his excellent reputation, especially in sonata (Op. 3) by Beethoven.

The Esthonian Academic Society of Musicians has been splendidly active in chamber works of Eduard Oja, Eugen Kapp, and Heinrich Feischer. Those works were "crowned" in a competition organized by this same society, which also offered an interesting *soirée* with a lecture on quarter-tone music and its apostle, Alois Haba, by Prof. Galia, records being run to illustrate the talk.

The Tallinn Opera has been content with the traditional repertoire, an agreeable exception to the rule being the new mounting of Roussalka, by Dargomyzhsky. Special mention should go to the ballet ensemble of Estonia Theatre for its remarkable performance of Casse Noisette by Tschaikowsky, choreography by Rahel Olbrei.

NIKOLAI LOPATNIKOFF.

Roth Quartet Recent Itinerary

The Roth Quartet has concluded its tenth (jubilee) season in Europe. Sixty-five concerts were played in the United States and Mexico, and thirty-two in Europe. In England the quartet was heard in London, Cambridge, Oxford, Liverpool, Norwich, Great Yarmouth and four other cities. In Italy, there were three concerts in Rome (two in the American Academy) and engagements in Messina, Naples, Milan, Bologna, Padua and eight other centres. Four concerts, including two Beethoven evenings in Budapest. made up the Hungarian schedule. The Roth Quartet will be in America for the ninth time during the coming season. From August 1 to September 15 they are holding a master class in Massachusetts and also making recordings.

ALICE De CEVEE
PIANIST
TENNEY MANAGEMENT
113 W. 57th St., New York
Marie Myers, Personal Rep.
5 S. Front St., Harrisburg, Pa.

CARMELA PONSELLE
MEZZO-SOPRANO
OPERA
CONCERT
RADIO
Exclusive Management: William Miller, Charles Morrison Agency, Park Central Hotel, N. Y. C., Circle 7-8000

DR. WILLIAM C. CARL
Private
ORGAN LESSONS
Season 1936-37
12 West 12th St., New York

JOHN REDFIELD
FELLOW OF THE ACOUSTICAL SOCIETY OF AMERICA
AUTHOR OF "MUSIC, A SCIENCE AND AN ART"
AUTHORITATIVE INSTRUCTION IN ALL BRANCHES OF
MUSICAL ACOUSTICS
PRIVATE LESSONS, CLASSES, PUBLIC LECTURES, CORRESPONDENCE COURSE
APPOINTMENT MADE BY LETTER ONLY—ADDRESS, "MUSICAL COURIER"

PIERRE LUBOSHUTZ and GENIA NEMENOFF
Duo-Pianists
Available for Concerts—Season 1936-1937
30 Rockefeller Plaza
RCA Bldg., New York
Management NBC ARTISTS SERVICE
Steinway Pianos
GEORGE ENGLES
Managing Director

CONSERVATORIES and SCHOOLS

Syracuse College of Fine Arts

SYRACUSE, N. Y.—The Summer Session of the College of Fine Arts at Syracuse University opened July 6 with an unusually large registration of graduate and undergraduate music students. Many of the students came from the Eastern states, but there was also a large number from as far west as Nebraska and as far south as Alabama, Missouri and Texas.

On July 11 a large number of talented music students came from all over the country to Syracuse to take part in the Freshman Scholarship Competition for entering students. Preliminary contests were held in all departments during the afternoon, and twelve exceptionally well prepared competitors were placed in the final competition which was held in the Fine Arts auditorium that evening. As the result of the competition the following young men and women were awarded $150 scholarships, which are good for four years, provided the holder maintains a C plus average: Harry Hammer, violin, Syracuse; Estelle Rosenthal, piano, Syracuse; Beatrice Colley, voice, Syracuse; Richard Montague, piano, Fulton, N. Y.; Mary O'Brien, voice, Oswego, N. Y.; Jean Vercoe, public school music, Kingston, Pa.; Judith Underdown, Odessa, N. Y., and Dorothea Jump, Buffalo, N. Y., were chosen as first and second alternates respectively.

On July 13 the Syracuse Symphony Orchestra, augmented by a large number of advanced students, with Andre Polah as conductor, gave the first of five concerts to be given during the summer session. The first number was the seldom heard symphony (No. 2) in B minor by Borodin and it was given an exceptional performance. The sixty-five players were applauded again and again until Mr. Polah had the orchestra stand in acknowledgment. After the intermission the orchestra played Sursam Corda by d'Erlanger. Then came two Debussy numbers, Clouds and Festival. The program closed with a brilliant and rhythmical performance of Triana by Albeniz.

The next evening Vernon De Tar, organist at Calvary Episcopal Church, New York City, and a piano graduate of the College of Fine Arts in 1927, gave a piano recital before a discriminating audience in the Fine Arts auditorium. Mr. De Tar has developed in every way until he now deserves to be numbered with the leading professional pianists. His Bach, Beethoven and Brahms numbers showed his ability in the classic and quasi-romantic style of performance. But it was in the second half of his program, made up of numbers by Liszt, Chopin, Debussy, Ravel and Strauss-Friedman, that the young pianist came into his own. He was recalled many times at the close of the program and forced to add four encores to a long and difficult program.

On July 22 the Syracuse Symphony Orchestra gave the third of a series of fine summer session concerts. Andre Polah, the conductor, presented his arrangement for full orchestra of Bach's Chaconne. This number has been played by several of this country's first-line orchestras, and made its usual fine effects. Nicolai Berezowsky's short and pungent symphony in four movements brought storms of applause for conductor and orchestra. Modern in harmony and counterpoint the symphony is notable for its compression, its masterly orchestration and its rhythmical variety. George Mulfinger, of the Fine Arts piano faculty, then appeared as soloist with the orchestra in his own theme, variations and finale. Cast in the romantic mould but with some use of modern harmonies, this number proved to be the work of a fine musician who is able to express himself in a highly original manner. At the close Mr. Mulfinger was given an ovation. Moussorgsky's Persian Dances brought the program to a brilliant close. Throughout the orchestra played beautifully, and Mr. Polah kept his forces together with his musicianly conducting.

On July 29 the orchestra gave another concert presenting Murray Bernthal of the Fine Arts violin faculty as soloist in the Brahms D major concerto, and Harry L. Vibbard of the Fine Arts organ faculty as composer. Mr. Vibbard's overture, Spring Fancies, made a delightful and melodious opening number. As conductor of the number Mr. Vibbard was warmly applauded and recalled a number of times. Mr. Bernthal is a young artist with a first class technical equipment, while his tone is invariably of fine musical quality and his phrasing shows refinement and an impeccable sense of form and structure. He was recalled many times. The Mozart G minor symphony was the principal number of the second half of the program. Mr. Polah gave an exceptionally effective performance of it. The closing number was an American Caprice for piano and orchestra by Gail Kubik. Of fragmentary construction and of somewhat inexpert orchestration, this number was an anti-climax. Herbert Livingston, a talented Fine Arts piano senior, acquitted himself well.

The next evening advanced students of the College of Fine Arts gave an interesting program of songs and piano and organ numbers. The singers were Beatrice Indermill of Utica and Beryl Lewis of Oswego. John Callaghan and Irene DeFelice gave organ number, while Herbert Livingston and Guilford Plumley were the pianists. The entire program demonstrated the fine technical and musical training afforded by the College.

H. L. B.

Juilliard Summer School

Seven hundred and forty-six students were registered in the Juilliard Summer School, New York, showing an increase of 150 per cent since the first summer session in 1932, announces George Wedge, the director. Eighty-two courses in music were given by a faculty of sixty-one teachers. Forty-four states were represented in the student body and eight were registered from Canada, one from Austria and two from Shanghai, China.

Catholic Summer School of America

CLIFF HAVEN, N. Y.—The Master School of Music of the Catholic Summer School of America is under the direction of Claude Gonvierre, pianist. Norman Jolliffe is in charge of the voice department, and the normal school work is under the supervision of Bernice Frost. Nellie Teasdale Ostrom teaches organ and accompaniment. Students from all parts of the country are in attendance. The school owns its buildings, which include practice rooms and a concert hall. Programs are presented by teachers and students, and the Master School of Music broadcasts from Lake Champlain are Wednesday and Sunday evening features. On July 19 a concert was given by Mr. Gonvierre, Mr. Jolliffe and Miss Frost on the occasion of an address by Lt. Gov. M. William Bray of New York before the Catholic Summer School of America.

G. P.

Peabody Conservatory of Music

One of the features in connection with the summer session of the Peabody Conservatory of Music and the Johns Hopkins University is a series of Sunday evening recitals in the large concert hall of the Peabody Conservatory by various members of the Peabody Summer School faculty. The first recital took place on July 12, when the soloist was Pasquale Tallarico, American pianist. The second recital, on July 19 was offered by Louis Robert, Dutch organist. The third recital, July 26, was presented by Frank Gittelson, American violinist.

Philadelphia Conservatory of Music

The Philadelphia Conservatory of Music (Mrs. D. Hendrik Ezerman, managing director) has held a six weeks' summer course from June 29 to August 8. Instruction was given in piano, violin, voice, cello, organ, as well as classes in harmony, theory and solfeggio.

LUCILE and MILES DRESSKELL, soprano and violinist, gave a recital on July 23 at the McMillin Theatre, Columbia University, New York. Sara Knight was at the piano. The event was sponsored by Alpha Theta chapter of Sigma Alpha Iota. (© Elzin Studio.)

The D. Hendrik Ezerman Foundation Scholarship Contest takes place at the Philadelphia Conservatory of Music the last week of September. The winner receives a $400 scholarship in piano with Dr. Olga Samaroff at the conservatory. Requirements and application blank will be sent upon request.

Cornish School

In a final spring recital, Welland Lathrop, head of modern dance classes at the Cornish School of Seattle, brought to a climax his program of five educational dance presentations in the Cornish Theatre, Seattle, Wash. Based on eighteenth century court dances, with costumes designed on styles of the period, the recital differed from the former programs—whose style had been modernistic.

Dr. Franklin Dunham, of the New York NBC studios, heads the advisory board of the Cornish Radio School. Max Bildersee is now conducting a four weeks' course at the summer session in radio education, radio continuity and production methods, and is carrying on laboratory work with the school's modern equipment. Stephen Balogh, also of New York and the NBC studios, is giving radio coaching to singers, instrumentalists, arrangers and program builders. The school also offers a supplementary course in radio drama.

School for Vocal Scholarships

HAVERFORD, PA.—The School for Vocal Scholarships, established two years ago, opened its first summer session on July 6 at Haverford College, where the board of directors, headed by Mrs. Clarence A. Warden, president, welcomed students, faculty and guests. A feature of the occasion was an impromptu demonstration of the kind of vocal training students are receiving under the personal supervision of Edgar Milton Cooke, Philadelphia teacher of singing.

A group of prominent local patrons of musical art, wishing to provide adequate facilities for proper vocal training, especially in the field of grand opera, decided to give certain worthy young folk a chance to avail themselves of such instruction and, to that end, a number of scholarships were awarded to some of last winter's student personnel.

The five scholarship students who gave the program disclosed so much proficiency in their operatic selections as to set forth convincingly the two fundamental aims of the school: (1) how to use the voice so as to make it convey the real musical message and (2) how to interpret an aria so as to make it convey the real dramatic intent. Vito Bassie, tenor, sang Veste la Giubba from Pagliacci and Flower Song from Carmen. Margaret Hubay, soprano, sang Micaela's air from Carmen and Frederick Robinson the Toreador Song. Frank Capelli, baritone, interpreted the Pagliacci Prologue, and Anne Simon, mezzo-soprano, the Seguidilla from Carmen. Mr. Cook's associate staff heads, H. Maurice Jacquet, composer, conductor and coach, with Victor Andoga, stage director, were in the audience. Later in the day, the board of directors gave a reception to Messrs. Cooke, Jacquet and Andoga.

K. B.

AMY ELLERMAN
CONTRALTO
260 W. 72nd St., N. Y. C. TRafalgar 7-0466

WILLIAM THORNER
TEACHER OF SINGING
152 West 87th St., N. Y. C. Tel. COL. 5-0708

LOUIS PERSINGER
JUILLIARD GRADUATE SCHOOL
New York

RALPH LEOPOLD
PIANIST
Studio: 30 W. 69th St., N. Y.
Concert Mgt. Harry Culbertson
5525 Blackstone Ave., Chicago

MILLO PICCO
Master of Singing
Baritone Metropolitan Opera Co.,
Hotel Dauphin, B'way at 67th, N. Y. TRa. 7-2200.

ROMANO ROMANI
Teacher of ROSA PONSELLE
STUDIO: 244 RIVERSIDE DRIVE, NEW YORK; TEL. RIVERSIDE 9-6910

JAMES MELTON
TENOR
Metropolitan Musical Bureau, Inc.
113 West 57th St. New York

FRANK ST. LEGER
RETURNS TO NEW YORK AUGUST 15
315 West 57th St., New York, N. Y.

RUGGIERO RICCI
PHENOMENAL BOY VIOLINIST
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York

ROSE MARIE BRANCATO
Coloratura Soprano
OPERA and CONCERT
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York.

LOTTE LEHMANN
World Famous Soprano Concert Recitalist
Vienna and Metropolitan Operas
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York City

WOTAN ZOELLNER
VIOLINIST
Personal Representative: G. H. Dalrymple,
229 West 42nd St., New York

Karin Branzell
CONTRALTO
Now at Munich Opera

ARTURO VITA
voice placement opera coach
205 West 57th Street - New York - Tel. Circle 7-5420

MRS. H. H. A. BEACH
COMPOSER—PIANIST
A. W. A. Club,
353 West 57th St., New York, N. Y.

TITO SCHIPA
Leading Tenor Metropolitan Opera
Mgt.: Harry Cahill, 9415 R.K.O. Bldg.,
Radio City New York

LUCREZIA BORI
Metropolitan Opera House New York
Baldwin Piano
Victor Records
Concert Management Arthur Judson
Division Columbia Concerts Corp. of Columbia Broadcasting System

PAULA HEMINGHAUS
Contralto
RADIO—ORATORIO—CONCERT
Soloist at READING (PA.) BACH FESTIVAL
May, 1935 and 1936
1412 Steinway Hall, New York City

MIRIAM WINSLOW
AND HER DANCERS
Exclusive Management: WILLMORE & POWERS,
2 West 45th Street, New York

HELEN McGRAW
PIANIST
For Available Dates address
Management: Robert Chambers
1415 Steinway Bldg., New York City

KAROL FAHNESTOCK
PIANIST-TEACHER
Personal Representative
ROSE R. CARROLL
4617 Conshohocken Ave., Phila., Pa.

MYRA HESS PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

KIRSTEN FLAGSTAD
SOPRANO—METROPOLITAN OPERA
Management: NBC Artists Service
30 Rockefeller Plaza New York

RICHARD BONELLI
BARITONE
Metropolitan Musical Bureau, Inc.
113 West 57th St. New York, N. Y.

DUSOLINA GIANNINI
SOPRANO
Management NBC Artists Service,
30 Rockefeller Plaza, New York

CHARLOTTE SYMONS
SOPRANO—Metropolitan Opera Co.
Management: Metropolitan Musical Bureau, Inc.
113 West 57th St. New York

JOSEF LHEVINNE
PIANIST
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

GLADYS SWARTHOUT
MEZZO-SOPRANO of the METROPOLITAN OPERA
Management: NBC Artists Service,
30 Rockefeller Plaza, New York

FOWLER & TAMARA
DANCE RECITALISTS
Concert Management Arthur Judson, Inc.
113 West 57th Street New York, N. Y.

VIOLA **MITCHELL**
VIOLINIST
Concert Mgt.: BERNARD R. LABERGE, Inc.
2 West 46th Street, New York

ARTHUR FEAR
Leading Baritone Covent Garden Opera
Management: NBC Artists Service, 30 Rockefeller Plaza, N.Y.

GOETA LJUNGBERG
Soprano—Metropolitan Opera
Personal Representative: Edwin Wedge,
59 Vanderbilt Ave. (Room 1007) New York City

DORIS DOE
Contralto Metropolitan Opera Company
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

PAUL ALTHOUSE
TENOR—METROPOLITAN OPERA
Management: Haensel & Jones
113 West 57th St. New York

ALICE TULLY
DRAMATIC SOPRANO
G. H. DALRYMPLE, Personal Representative
229 West 42nd St., New York City

BRYNLEY AND NOTLEY
TENOR-BARITONE DUO
Exclusive Management: Annie Friedberg
250 West 57th Street New York

RICHARD CROOKS
TENOR METROPOLITAN OPERA
Management: Haensel & Jones,
113 West 57th Street, New York

ADDISON JONES
PIANIST
BANE BOOKING BUREAU
45 Prospect Place, Tudor City, New York City

FLORENCE AUSTRAL
SOPRANO
NBC Artists Service
30 Rockefeller Plaza New York

FABIEN SEVITZKY
CONDUCTOR
Concert Management Arthur Judson
113 West 57th Street, New York

GEORGIA GRAVES
CONTRALTO
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

GEORGE LEYDEN COLLEDGE
CONCERT MANAGEMENT
30 Rockefeller Plaza New York

G. H. DALRYMPLE
ARTISTS' REPRESENTATIVE
229 West 42nd St., New York
Wisconsin 7-9553 LOrraine 7-2996

PAUL H. STOES
MANAGER
30 Rockefeller Plaza, New York

Bane Booking Bureau
45 Prospect Place, Tudor City, New York City

CHARLES L. WAGNER, INC.
CONCERT MANAGEMENT
511 Fifth Avenue New York

Music in Scotland

(*Continued from page 5*)

is being done under the chairmanship of Sir Robert Wilson. The honorary secretary of the society is Helen Margaret Harvey and it seems hardly possible that success can fail to crown the efforts of a body of this character which is conducted under the auspices of two such public-spirited and disinterested citizens.

MERCHANTS' ASSOCIATION

The Scottish Music Merchants' Association held their annual conference this year in Peebles and it was announced that it had now been registered as a Trade Union—the first time in the industrial history of Scotland so far as I am aware, that a masters' association has called itself a Trade Union. Whether this will enhance their trading interests remains to be seen. Trade Unions do not at present stand high in public favor here.

COMPETITION FESTIVAL

During the months of April and May the Musical Competition Festival movement reaches its high point.

So great a hold has this phase of musical activity obtained in the country, that it is safe to assert there is not a city, town, county or district in the whole length and breadth of Scotland which is not served by one Festival Association or another. This means that tens of thousands of enthusiastic amateurs are then taking an active part in the making of music of the best possible character, the educative and cultural effect of which it were impossible to estimate even approximately.

In Edinburgh alone where the sixteenth annual event ran from May 9 to 16, there were 755 entries embodying 4,000 competitors. Nor are these festival events confined entirely to territorial districts. In the industrial regions especially they are common in individual factories and in groups of factories. Educational bodies in these parts are also showing a growing tendency to use the scheme for the furtherance of the art of music.

The sporting instinct of course serves to keep the festivals alive to a considerable extent but it is surely an inherent love for music as well, that brings competitors into the piano solo and the piano duet competitions particularly as only the best music ranging from Bach to Bax is admitted as test pieces.

The prizes consist of diplomas, medals and trophies, many of which are held only for a year. Money prizes in Scotland are generally barred, owing to the demoralizing effect such rewards have too frequently exercised upon competitors and their supporters.

Virginia Orchestra Programs

Choirs of Five States Compete at Massanetta Springs

RICHMOND, VA.—Continuing its season's programs into the summer months, the Virginia Symphony Orchestra of WPA musicians presented an evening of Beethoven, Mozart and Tschaikowsky at the Hotel John Marshall on July 27. This event was featured by the local debut of the organization's new conductor, Richard Horner Bales, as well as by the pianist appearance of Wilfrid Pyle, who had previously conducted the group.

Presented were the Overture to Coriolanus (Beethoven); the piano concerto in A major (Mozart) and the Symphonie Pathetique (Tschaikowsky). The work of the orchestral members was, in general, satisfactory and the impression made by Mr. Bales was in the highest degree complimentary.

Mr. Pyle, always a capable and extremely intelligent artist, carried the piano solo part of the Mozart with marked skill and a high degree of technical accomplishment.

At Massanetta Springs, Va., choirs from fifteen areas in five states gathered to join in a gigantic music festival on July 17. Contests were held also in singing and hymn playing. Dr. John Finley Williamson opened the sessions with an address, the Old Harp Singers sang early American folksongs in costume. The evening session brought out the choir of a thousand voices under the leadership of Dr. Williamson.

Contest winners were: girl's solo, Elsie Hogue Donald, of Lexington; soprano solo, Juanita Claxton, of Washington; tenor, Charles Taylor, of Bluefield, W. Va.; baritone, John Flynn, of Charlottesville; hymn playing, Jewel Housley, of Charlottesville.

J. G. H.

American Composers Invited to Submit Scores for Festival

Because of the success of the first Festival of American music held May 18, 19 and 20, 1936, by the Westminster Choir School at Princeton, N. J., it has been decided by the Board of Directors of the Westminster Choir School to make this festival an annual event.

Desiring to secure the greatest possible representation to American composers in these annual festivals of choral and chamber music the National Association for American Composers and Conductors, with headquarters in New York City, has agreed to cooperate with the Westminster Choir School. The N. A. A. C. C. will make a national canvass for representative scores and present a New York concert in the fall of 1937 of the outstanding works chosen from the three-day festival to be held in the spring of 1937 at Princeton, N. J.

Through this national organization it is hoped that American composers will find both an unbiased criterion and an adequate medium for the presentation of new works to a large metropolitan area.

The Festival of American Music of 1937 will be similar to that held last May which brought forth interesting new works of composers from all sections of the United States.

The Roth Quartet as well as the organist, Carl Weinrich, and the Westminster Choir will be prominent in next year's festival. In addition to the New York concert, meritorious works will also be broadcast on national networks and recorded for phonograph discs.

Native and naturalized American composers are invited to submit works for organ, piano, voice, violin, viola, cello, string quartet and *a cappella* chorus or any combination of these instruments. Entries will close January 1, 1937, and scores should be sent to Roy Harris, Chairman of the Program Committee of the N. A. A. C. C. and Director of the Festival of American Music, Westminster Choir School, Princeton, N. J.

Ivor Newton Completes Season

LONDON.—Ivor Newton was at the piano for Kirsten Flagstad's first London recital at Queen's Hall. At the same auditorium he accompanied for the "Queen Charlotte concert," playing for Elena Gerhardt, Tiana Lemnitz and Raya Garbousova. Also, recently, Mr. Newton appeared before King Edward VIII at the home of Mrs. Drummond Lawson-Johnston. Mr. Newton offered a group of solos and accompanied Elena Danielli in French and Italian songs. Both artists were congratulated by the King. Mr. Newton's current engagement take in appearances with Gregor Piatigorsky and Alexander Kipnis at Lady Ludlow's musicale at Bath House; recording with Piatigorsky; Stefan Auber's recital at Grotrian Hall; Baron Franchenstein's musicale at the Austrian Legation with Mr. Auber; Mrs. Augustus Ralli's concert, with Eva Turner and John Brownlee; at Wigmore Hall with Paul Musikonsky; Queen's Hall, with Dino Borgioli; before the Tunbridge Wells Music Club with William Brownlow; and with Guila Bustabo at Queen's Hall. Mr. Newton flew to Paris to play for Piatigorsky's recital at the Salle Gaveau. The program included the Beethoven sonata, op. 102, the Schubert sonata and the first performance of the Tzigane by Ravel, arranged by Piatigorsky for cello and piano.

Wilberscheid Offers Trenton Recital

PLAINFIELD, N. J.—Joseph Wilberscheid, violinist, concertmaster of the Trenton Symphony Orchestra, gave his annual recital here in June, at the Watchung Avenue Presbyterian Church. He was assisted by Bertha D. Knoke, soprano, with Mildred Searles at the piano. Mr. Wilberscheid, who is an artist-pupil of Max Jacobs, conductor of the Trenton Symphony Orchestra, played with deep musicianship and technical brilliance. His first number was the Handel sonata in E. In two other groups he played music of Wieniawski, Cui, Fibich, Levy, Massenet, Albeniz-Kreisler, Schubert-Wilhelmj and Monti. His art shows consistent progress in these yearly appearances. Miss Knoke's pleasing voice and delivery were displayed in songs of Handel, Ronald, Gilberte, Woodman, Curran, Huerter and Brewer. D.K.

MARTHE BRACQUEMOND, organist, has been appointed official organist of the main Protestant Church in Paris.

GRACE MOORE
RADIO and CONCERT
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York.

MARIO CHAMLEE
TENOR
Management: NBC Artists Service
30 Rockefeller Plaza, New York

ELEANOR BERGER
CONTRALTO
G. H. DALRYMPLE, Personal Representative
229 West 42nd St., New York City

EMANUEL FEUERMANN
CELLIST
Management: NBC Artists Service
30 Rockefeller Plaza, New York

GERTRUD WETTERGREN
CONTRALTO
NBC Artists Service
30 Rockefeller Plaza New York

EUGENIA BUXTON
AMERICAN PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

HELEN OLHEIM
MEZZO SOPRANO—Metropolitan Opera Co.
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

MARJORIE LAWRENCE
SOPRANO
METROPOLITAN OPERA ASSOCIATION
Mgt.: NBC Artists Service, 30 Rockefeller Plaza, N. Y.

GUIOMAR NOVAES
PIANIST
Management: HAENSEL & JONES
113 West 57th Street New York

ROMAN TOTENBERG
POLISH VIOLINIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

ERNEST HUTCHESON
PIANIST
DEAN OF JUILLIARD SCHOOL OF MUSIC

FRANK CHAPMAN
BARITONE
Management: NBC Artists Service
30 Rockefeller Plaza New York

ARTHUR LOESSER
PIANIST
Concert Management Vera Bull Hull
113 West 57th St. New York City

BEVERIDGE WEBSTER
PIANIST
NBC Artists Service
30 Rockefeller Plaza New York

IGOR GORIN
BARITONE
Management: Haensel & Jones
113 West 57th Street New York, N. Y.

Richard Hageman
CONDUCTOR-COACH
AVAILABLE FOR NEW YORK RECITALS
Studio: 157 West 57th St., New York. CO. 5-9770

MELCHIOR
Mgt.: NBC Artists Service, 30 Rockefeller Plaza, N. Y.

STUDIO NOTES

JOHN HAND

The eight weeks' summer course of the John Hand Vocal Studios finished in a brilliant climax with the public presentation of scenes from the grand operas Rigoletto, Carmen, Cavalleria Rusticana and I Pagliacci, costumed and acted before a capacity audience at the Heckscher Theatre, New York, on July 31.

The final scene from Bizet's Carmen presented Marjorie Steele in the role of Carmen and Harold Crowell as Don Jose. The scene was delightfully sung and well acted. A scene from Cavalleria Rusticana by Mascagni, beginning with Santuzza's aria, was sung and colorfully presented by Joan Raffa as Santuzza, Mr. Crowell as Turiddu, Charles Van Tassel as Alfio, Florence Schilling as Lola, and Marjorie Beckman as Mama Lucia. In the final scene from I Pagliacci, Mr. Crowell as Canio did a realistic bit of acting and fine singing in the tragic scene with Nedda, sung by Hertha Sandig, a soprano of excellent quality. In the presentation of the entire third act of Rigoletto by Verdi, Miss Raffa, Gilda; Miss Steele, Maddalena; Mr. Van Tassel, Rigoletto; Mr. Crowell, the Duke; and Mr. Caldwell, Sparafucile, gave every evidence of a finished professional performance.

Considering the fact that eight weeks ago the artists were unfamiliar with the roles they sang and portrayed, the plane of artistry they attained speaks well for the work of Mr. Hand, voice authority, operatic coach and director.

Preliminary to closing the summer course a series of recitals were given in the studios by Florence Schilling, Josephine Gurak, Valia Bushman, Isabella Taylor, Marjorie Beckman and Hertha Sandig, sopranos; Charles Van Tassel and Herbert Caldwell, baritones. B. C.

SOLON ALBERTI

Solon Alberti of New York recently spent ten days in Denver, Col., conducting master classes in song interpretation. On June 26 he presented Lucy Friend Remley, contralto, in recital at Wells Music Hall. Included on her program were German Lieder, Italian and French songs; among the numbers in English was Mr. Alberti's The Gypsy. Mr. Alberti was at the piano.

DORNAY-CULP

Louis Dornay and Betsy Culp sailed on the S.S. Ile de France on August 13 for a vacation in Europe. They return tc New York on the S.S. Normandie, September 28, to reopen their studio on October 1.

Lucille Manners, a Dornay-Culp artist, sang at the Cleveland Great Lakes Exposition on July 29, and immediately following the concert was guest artist with orchestra over WTAM. Miss Manners recently had a television test at the NBC studios.

MR. AND MRS. FRANCIS PANGRAC

Mr. and Mrs. Francis Pangrac are holding a teachers summer course at their New York studio, August 3 to September 5. The studio was closed during July, while Mr. and Mrs. Pangrac were on vacation.

EDGAR SCHOFIELD

Singers who study with Edgar Schofield at his New York studio have been active recently. Robert Crawford, baritone, was heard in a production of Carmen at the Chattanooga (Tenn.) Festival, in Samson and Delilah at Hartford, Conn., and was soloist with the El Paso (Tex.) Symphony Orchestra during the month of May. Mr. Crawford and Arthur Bailey, tenor, were engaged to sing in the Elijah of Mendelssohn at Logan, U., on May 30. Wilson Angel, baritone, has accepted the position of baritone soloist at the First Presbyterian Church, Jersey City, N. J. Cecilia Jacobsen, soprano, sings four performances of Marguerite in Faust under the direction of Pierre Henrotte at Saugerties, N. Y., the week of July 30. Frederick Newnham has been chosen for director of vocal music at the University of Western Ontario Summer Session. Henry Pfohl, director of music at Plymouth Church of the Pilgrims, Brooklyn, N. Y., conducted the annual concert of the choirs on May 21.

PIETRO YON

The last of series of student concerts at Pietro Yon's New York studio took place June 14, featuring James Cavagnaro, Jr., pianist, and Mario Yon, organist. These talented young artists presented an interesting program, which opened with the sonata in F by Beethoven, played by Mr. Cavagnaro, followed by the prelude and fugue in G minor by Bach, Christmas in Sicily by Yon and prelude and fugue in B flat by Bach played by Mario Yon, Campane a Festa (Sgambati), Golliwog's Cake Walk (Debussy) and Chopin's Polonaise in C sharp minor, played by Mr. Cavagnaro. The closing two numbers were for piano and organ—The Harp of St. Cecilia by Wiegand, and an arrangement by Pietro Yon of the prelude in C sharp minor by Rachmaninoff. Both played with clarity, excellent rhythm and fine phrasing. This was Mario Yon's first recital, and his playing was a credit to his father and teacher, Pietro Yon. The program was well received by a large audience. J. V.

EDWIN HUGHES

The series of evening recitals given during Edwin Hughes' Twentieth Annual Summer Master Class was inaugurated on July 8 with a program played by John Crouch, professor of piano at Vassar College. Beginning with numbers by Rameau and Couperin, and three preludes and fugues from the second volume of The Well-Tempered Clavichord by Bach, Mr. Crouch's interpretations of the old French numbers and of the Bach preludes and fugues was masterly in its clarity, and he reached heights of emotional expressiveness in the Beethoven sonata, Les adieux. He acquitted himself excellently in the difficult task of performing the entire twelve preludes by Debussy, meeting every mood successfully, and exhibiting unusual technical prowess in the difficult numbers. In response to prolonged applause, Mr. Crouch added a number of extras.

Alton Jones presented the second program of the series on July 12, beginning with an adagietto and fugatto by Padre Rafael Angles. Mr. Jones followed these two works with a brilliant performance of that virtuoso sonata (op. 2, No. 3) of Beethoven. His second group included numbers by Shostakovitch, Alexandrow and Schebalin, and he closed with L'isle joyeuse and La soirée dans Grenade by Debussy, in addition to the prelude in B flat major by Rachmaninoff. The unusual performance of this young artist elicited enthusiastic applause, and many encores were demanded.

The third program was given by Philip Heffner, who played for the first time at the Master Class recitals; Russell Ambruster, a staff member of the National Broadcasting Company; and Dorothy Bayer. Mr. Heffner gave a poetic performance of the symphonic poem, Les Djinns, for piano and orchestra, by César Franck, and added the Octave Intermezzo by Leschetizky as an encore. Mr. Ambruster showed exceptional sympathy for the two numbers by Scriabin which he performed. He gave a musicianly interpretation of the rhapsody in E flat by Brahms, and a particularly fine reading of the polonaise in F sharp minor by Chopin. After his last number, the scherzo in E flat minor by Chopin, he added two Scriabin numbers in response to the prolonged applause. The program ended with a brilliant performance of the Hungarian Fantasie for piano and orchestra by Liszt, played by Dorothy Bayer, who made her second appearance at these recitals on this occasion.

Evelyn Miller, who was soloist last season with the Knoxville Symphony Orchestra, gave the fourth recital on July 29, opening the program with a sympathetic and tonally beautiful performance of Mozart's D minor concerto, with Mr. Hughes at the second piano. She followed this with the toccata and fugue by Bach-Busoni, a group of Chopin, and numbers by Brahms and Bortkiewicz, closing with the tuneful Aschenbroedel Waltz by Strauss-Gruenfeld. Miss Miller, who appeared on this occasion for the first time in New York, showed herself to be a pianist of decided musical gifts and attainments. She was vigorously applauded after each group, and responded with encores. K. S.

(Continued on page 33)

KILENYI,

pianist, who made his debut in England the past season under the direction of Sir Thomas Beecham, will, during the 1936-1937 season, again tour with Sir Thomas Beecham and the London Philharmonic Orchestra. Kilenyi is also engaged to play for the Harold Holt Celebrity Tour. On May 29, Kilenyi was piano soloist at the Liszt commemoration held under the auspices of the French and Hungarian governments, in Paris, when a plaque in honor of Liszt was inaugurated at the Salle Erard.

GIBNER KING
COACH-ACCOMPANIST
162 W. 54th St., New York COlumbus 5-7970

CARL FRIEDBERG
PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

MARION KERBY
Negro Exaltations and Kentucky Mountain Songs
Management: Anita Davis-Chase
234 Boylston Street, Boston, Mass.

WEBSTER AITKEN
PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

National Symphony Orchestra
HANS KINDLER, Conductor
Washington, D. C.

WILLARD MAC GREGOR
PIANIST
Concert Management Vera Bull Hull
113 West 57th St. New York City

SUSANNE FISHER
SOPRANO METROPOLITAN OPERA CO.
Management: NBC Artists Service,
30 Rockefeller Plaza, New York

EZIO PINZA
BASS
NBC Artists Service
30 Rockefeller Plaza New York

MARIA SILVEIRA
LYRIC COLORATURA
G. H. Dalrymple—Personal Representative,
229 W. 42nd St., New York City

WINIFRED CECIL
SOPRANO
Management: BERNARD R. LABERGE, Inc.
2 West 46th St., New York

GRETE STUECKGOLD
SOPRANO
Management Haensel & Jones
113 West 57th St. New York

LOUDON GREENLEES
SCOTTISH BARITONE
Management: Annie Friedberg,
250 West 57th Street New York

OSCAR WAGNER
Pianist
Assistant Dean of Juilliard School of Music

JAN SMETERLIN
PIANIST
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza New York

Lincoln Cathedral Choir
a cappella
Cornhusker Hotel, Lincoln, Nebraska

BARRERE - SALZEDO - BRITT
Management: Haensel and Jones,
113 West 57th Street, New York

FARDULLI
LEADING BARITONE CHICAGO CITY OPERA CO.
Management: Annie Friedberg, Fisk Bldg., New York
Columbia Records

JOHN McCORMACK
Management: NBC Artists Service, RCA Bldg., N. Y.
Personal Representative: James McCormack,
41 East 42nd St., New York

ALBERT SPALDING
VIOLINIST
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street New York

LILY PONS
Coloratura of the Metropolitan Opera
Management: Metropolitan Musical Bureau,
113 West 57th Street, New York

DR. A. MADELEY RICHARDSON
Courses in Extempore Playing, Song Writing, Modal Music, Counterpoint, Fugue Writing, and Composition
440 RIVERSIDE DRIVE NEW YORK, N. Y.

ERNEST SCHELLING
PIANIST and CONDUCTOR
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

Giovanni MARTINELLI
TENOR—METROPOLITAN OPERA
Management: Charles L. Wagner, Inc.
511 Fifth Avenue, New York

CHARLOTTE BOERNER
LYRIC SOPRANO
1412 Steinway Hall, New York City

ELISABETH RETHBERG
SOPRANO
NBC Artists Service
30 Rockefeller Plaza New York

PERCY GRAINGER
PIANIST Manager: Antonia Morse
9 Cromwell Place White Plains, N. Y.

HART HOUSE STRING QUARTET
Haensel & Jones,
New York

BARTLETT & ROBERTSON
DUO-PIANISTS
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

RAYA GARBOUSOVA
CELLIST
Management: NBC Artists Service
30 Rockefeller Plaza, New York

GEORGE PERKINS RAYMOND
AMERICAN TENOR
Mgt.: Annie Friedberg, 250 W. 57th St., New York

POVLA FRIJSH
SOPRANO
Management: BERNARD R. LABERGE, Inc.,
2 West 46th St., New York

JOHN HERRICK
BARITONE
Mgt.: Richard Copley, 113 West 57th St., N. Y.

LEON CARSON
TENOR—TEACHER OF SINGING
20 Cottage Pl., Nutley, N. J. 160 W. 73rd St., N. Y.
Tel.: Nutley 2-2499 Tel.: TRaf. 7-6700

ESTELLE LIEBLING
SINGING AND RADIO SCHOOL
Studio: 145 West 55th St., New York
Telephone Circle 7-1787

LA FORGE-BERUMEN STUDIOS
14 West 68th St., New York

CHICAGO MUSICAL COLLEGE
70 East Van Buren Street Chicago, Ill.

EASTMAN SCHOOL OF MUSIC
of the University of Rochester
Rochester, N. Y.

THE JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue New York City

CURTIS INSTITUTE OF MUSIC
DR. JOSEF HOFMANN, Director
Rittenhouse Square, Philadelphia, Pa.

WINIFRED CHRISTIE
Pianist
Exclusive Direction: Dorothy Pillsbury Statom
30 Rockefeller Plaza, New York

EUROPEAN

Jean GALAMIAN
VIOLIN SCHOOL
V. Blumberg, Assistant
Write for Appointments:
26, Ave. de Tokio, Paris, France

BURDINO
TENOR
Europe 1936—United States, January, 1937
Address: 21, rue Mirabeau, Paris, France

JOSE FIGUEROA
CONCERT VIOLINIST
Member of Faculty Ecole Normale
114 Bis Boulevard Malesherbes, Paris 17e, France

GEORGE KAZAMEK
AMERICAN VIOLINIST
Now in Europe *Concerts—Recitals—Radio*
"Beautiful tone, superior technic, and soulful interpretation. I recommend him as a teacher of violin playing."—Sevcik.

PASQUIER STRING TRIO
(JEAN-ETIENNE-PIERRE)
Classical—Romantic—Modern Repertory
Mgt.: Dandelot, 83, rue d'Amsterdam, Paris

MICHEL GIBSON
VIOLINIST
In Europe 1935 1936
Address: 6, Square Leon Guillot, Paris, XV, France

Lambros Demetrios CALLIMAHOS
FLUTIST
Management: { Wilhelm Stein, Konzerthaus, Vienna / Metropolitan Musical Bureau, N. Y.

EISENBERG
VIOLONCELLIST
Europe 1935 1936
Management: Kiesgen, 252 Fbg St Honore, Paris France

HELEN TANNENBAUM
VIOLINIST—Now Appearing in Europe
15, Bd. Jourdan, Paris, France

ORLANDO BARERA
Italian Violinist
IN AMERICA 1935-1936
American Mgt: Charles L. Wagner, 511 5th Ave., N. Y.
European Mgt: Alfred Lyon, 40 rue du Colisée, Paris

VICTOR PRAHL
AMERICAN BARITONE
14, rue Visconti, Paris (6), France

LUCIENNE DELFORGE
FRENCH PIANIST
Now Touring Europe
Management: Kiesgen, 252, Fbg. St.-Honoré, Paris

AUBREY PANKEY
BARITONE — Mgt.: Organisation Artistique Internationale, 45, rue La Boetie, Paris, France

ALFRED LYON
INTERNATIONAL CONCERT IMPRESARIO AND MANAGER
40, rue du Colisee, Paris, France
Phone: Balzac 46.03

MARIO FACCHINETTI
COMPOSER—CONDUCTOR in U. S. S. R. 1936
Permanent address: c/o Bernard,
14, rue La Grange Batelière, Paris, France

MAX ROSTAL
AUSTRIAN VIOLINIST
formerly Professor of the Staatliche Hochschule für Musik-Berlin now residing in London.
All inquiries concerning engagements or lessons c/o Musical Courier, 25 Haymarket, London S. W. 1.

DR. OSCAR DANIEL
VOICE
OCTOBER to MAY:
Hotel Royal Monceau, 35, Ave. Hoche, Paris
JUNE to SEPTEMBER:
Villa Caterina, Lugano-Suvigliana, Switzerland

LEON GOOSSENS
SOLO OBOIST
World's End Studio, Davis Place, London S.W. 10, England

IVOR NEWTON
Accompanist and Coach—Associated as Accompanist with Gerhardt, Elisabeth Schumann, Olszewska, Supervia, D'Alvarez, Ninon Vallin, Chaliapin, Richard Crooks, John Charles Thomas, Melchior, Schorr, Casals, Piatigorsky, Morini, Garbousova.
Studio:93 Cornwall Gardens, London, S. W. 7. Eng.

MARGUERITE ROESGEN-CHAMPION
Harpsichordist and Composer
Has composed PASTORALE, trio for oboe, piano and violoncello, published by Edition Senart, 20, rue du Dragon, Paris.
Post-paid: Francs 17.50
Personal address:
170 Bd. Haussmann, Paris

Events in Paris

(Continued from page 5)

chorus of the Brussels Philharmonic Society, and soloists Mmes. Bunlet, Fiszel, and M. José Lens) seemed like temporary stuff and disappointed this writer exceedingly.

Fausto Magnani conducted able performances of Beethoven, Debussy, Liszt, Tomasini and Stravinsky, in a concert at the Opéra-Comique; and at the Sorbonne for a concert by the Paris Philharmonic Society, in commemoration of the fiftieth anniversary of the death of Liszt the program included the three symphonic poems, E flat Piano Concerto (L. Kentner, soloist) and Legend of Saint Elisabeth excerpts, R. Charpentier and Tibor Harsanyi conducting, assisted by Marcelle Bunlet, soprano, L. Kentner, pianist, and a numerous chorus.

New Music

Directed by Roger Desormiere, the Orchestre Symphonique de Paris (engaged by the group called Jeune France) gave the first hearing of Raz de Sein (Yves Baudrier) Danse Incantatoire for orchestra and Martenot musical waves (André Jolivet) and Chant de Jeunesse (Baudrier).

Under the auspices of the Societé Nationale de Musique, Jane Evrard and her female orchestra, effected the premieres of Quatuor d'orchestre (George Dandelot) Hommage á Bach (Daniel Lesur) Andante (André Jolivet) and Eglogue (Beclard d'Harcourt).

Dancers

Clotilde and Alexandre Sakharoff moved in poetic grace and beauty at a series of recitals in the Ambassadeurs Theatre; Leila Bederkhan, Kurdish artist, was lovely in a list of Oriental numbers; Ruth Chanova, American dancer, scored in a program in memory of the late Alexandre Glazounoff; Josette Sisco and her company revealed charm and color in Salle Iéna; and Sylenka triumphed at her recital in honor of teachers and students from New College of Teachers College (Columbia University, New York). She thrilled with her mastery of the classical Spanish dance as well as in her picturesque creations.

Vocalists

Marex Liven, Russian singer, was heard in an extremely enjoyable program of classical and folk songs; Lisbeth Sanders, in folk songs of many nations; Louba Schirman, in songs of various schools; Lotte Lehmann, in a delightful *Lieder* list; Serge Borowsky, magnificent in Russian numbers and Schubert; Yvette Guilbert, in two seances; Susanne Fisher, scoring success in classical-romantic-modern music; Emily Roosevelt, in a splendid artistic disclosure; Mary Costes, charming in well-chosen selections; Anita Wich, soprano, and Stewart Davis, baritone, ably accompanied by Victor Prahl, in a rare and excellently interpreted *ménu* of duets and solos; and the Yale Glee Club in animated and diversified presentations.

Pianists

Edward Kilenyi was the *féted* pianist at the ceremony in the Salle Erard, inaugurating a plaque commemorating Liszt's association with that Parisian house and family.

Noteworthy piano recitals were proffered by Henri Etlin (all of Chopin in six sittings), Henri Gil-Marchex, Paul Roës, Borchard, Mlle. Blancard (program of works of Petridis, Greek composer) and Wanda Landowska who, in her hall at St.-Leu-la-Forêt, gave twelve Sunday afternoons of the ancient harpsichord masters.

Raymond Thiberge

Head of the Pedagogical Institute which bears his name, Raymond Thiberge presented eighteen of his young virtuosos in concert assisted by the Orchestre Symphonique under D. E. Inghelbrecht. Ranging in age from nine to thirteen years, the young players were liked in Bach, Debussy, Liszt, Laparra, Balakirew and Schumann, than which no better proof of Maitre Thiberge's theories could possibly be forthcoming. A particularly interesting part of the evening was M. Thiberge's inspirational lecture, on how to protect the child's health during the school years by assuring him a sportive, open-air life without diminishing his intellectual and artistic culture.

Strings

The best violin recital of the period was by Roman Totenberg (accompanied by Erich-Itor Kahn) with shining achievement in Handel, Mozart, Debussy, Hindemith and Paganini. Zubrisky (accompanied by Walter Joseph) disclosed gifts, though his interpretations showed too free a hand.

Admirable cello art was Maurice Marechal's, with Maurice Faure at the piano. The soloist displayed rare finish and stylistic skill.

Henriette Renié and her harp ensemble gave pleasure in Handel, Couperin, Tournier, Dvorak, Debussy, Grieg, and many other composers.

Quatuor Francais Maurice Blondel did the Paris premiere of Arnold Bax' harp quintet (Francoise Kempf, harpist) the first performance of quartet (op. 34) by Edmond Weber and a delightful quartet by Madame Roesgen-Champion.

The Danish Quartet and the Trio de France were also received with warm applause, while at the Italian Embassy chamber music by Gorini, Bietti, Roccas, Tocchi and Malipiero, was offered to a large assembly of the town's elite.

Lucie Bigelow Rosen's recital on the Theremin (accompanied by Frank Chatterton) provided food for thought and various speculative ideas. Also provocative were the Triton concert of works of Georges Enesco, in which that fine artist Jacqueline Salomons and the composer played his third violin piano sonata; a recital of Albert Roussel's songs given by Claire Croiza; an excellently performed program in memory of Blair Fairchild, by Maurice Eisenberg, Beveridge Webster, Samuel Dushkin, and Germaine Lubin; a festival of military bands, ending with Burdino's electrifying singing of the Marseillaise; and Ars Musica celebrating its tenth anniversary with a concert in the studio of Joel and Jan Martel, the artists who created the Debussy monument.

The Petits Chanteurs à la Croix de Bois, sang in the inside court of the Cluny Museum; a concert of ancient music was given by the Colonne Orchestra, in the refectory of Abbaye de Royaumont, founded in 1228 by the King Saint Louis; works of Mozart were done at Versailles by the Mozart Society; and Arnoul Gréban's Le Vray Mystere de la Passion was again shown to vast audiences in the square in front of Notre Dame Cathedral.

Knisley Piano Orchestra Heard

York, Pa.—One of the interesting musical developments in this section of the country is the Knisley Piano Orchestra, an ensemble of ten pianists organized and conducted by Carl Knisley, director of the Knisley Conservatory. Mr. Knisley also is the arranger of the scores played by the group. A concert by this unit took place in the William Penn Senior High School on June 13. The opening number was the Beethoven sonata (op. 10, No. 1), whose measures were well calculated to test the qualities of Mr. Knisley's players. However, they negotiated the technical and expressive difficulties with assurance, responding meticulously to their conductor and giving a performance of unison, mellow tone and proper observance of the beauty of the themes. The Schubert Moment Musical (op. 94, No. 3) and Beethoven's Turkish March (op. 113), completed the first group.

One of the musically rewarding offerings of the evening was the presentation of two Chopin valses in this multiple setting. The augmented power of the group playing did not detract from the delicacy of the Chopin idiom, so skillfully had Mr. Knisley adapted the originals. Von Grabill's Marche Ala Turque (op. 30), that vivid picturization of a review of Turkish troops, came next.

The final assortment of works brought three compositions of brilliant descriptive nature—Saint Saëns' Danse Macabre, the second Hungarian rhapsody of Liszt and Kowalski's Salut A Pesth, all serving to display the scintillant and lively colors with which the piano orchestra can imbue its interpretations.

The instrumental sequence was varied by two "radio interludes," when vocal music was presented by Joseph Campanella, Robert Gibbons, Mervin Writsel, Jean Pressler, Sarah and Susan Williams, Catherine Rouscher, Eldon Gotwalt, Betty McNelley, Ruth Brenner and the Radio Ensemble.

R. H. J

MARGUERITE BITTER,

pianist of Los Angeles, will make a concert tour in Texas, Arizona and Oklahoma this winter under the management of Robert Hollinshead. This past season she played recitals at Palos Verdes, Bakersfield, San Pedro, Ventura and Glendale, Cal. Her Los Angeles recital took place on May 14 at the Women's Athletic Club.

ALICE LUMBROSO
ITALIAN SOPRANO
featuring an exclusive repertoire of folk-songs of Europe, Asia Minor, Egypt, Canada, etc., in their original tongues.
Information: Maurice Decruck, Les Editions de Paris, 43, Bd. de Clichy, Paris, France

BUREAU DE CONCERTS MARCEL DE VALMALETE
45, rue La Boetie (Gaveau Building) Paris
Phone: Elysées 79.46
Founder-Director: M. DE VALMALETE
General Secretary: JEAN YSAYE
European Managers for
Ania Dorfmann—Mischa Elman—Kreisler—Maréchal — Mitropoulos — Yves Nat —Rachmaninoff—Rogatchewsky—Rubinstein—Thibaud—etc.
Artistic Directors of Casinos of Cannes and Biarritz
European Concerts and Tours Managed
Write for information

ADELE MARGULIES
PIANIST
Teacher of Many Virtuosi
I Hafnersteig 12, Vienna, Austria

RAYMOND THIBERGE
PEDAGOGICAL INSTITUTE
All faults and errors of manual and mental technic corrected. Upon request, diagnosis can be had by correspondence. 5 ter, rue du Dome, Paris. Ph: Passy 56.58

MAREX LIVEN
BASS-BARITONE
of the Opéra-Comique
26, rue Pouchet, Paris, France

KILENYI
PIANIST
Mgt.: HAROLD HOLT, London—DANDELOT, Paris

PIANOS BECHSTEIN
SALE — PURCHASE — RENT — STUDIOS
4, rue Raynouard, Paris Ph: Auteuil 64.29

SYLENKA
SPANISH DANCES
EUROPE 1935-1936
PUPILS ACCEPTED
38 rue de Dantzig, Paris XV, France

LOUTA NOUNEBERG
engaged by SALZBURG MOZARTEUM ACADEMY to give a piano course during 1936 Festival, July 15 to August 31. Price: 300 Austrian shillings a month. Examination for NOUNEBERG FELLOWSHIP will be held before Mozarteum Directors July 15. For all information and enrollment, write to Secretariat LOUTA NOUNEBERG, 6, Square Feronet, Neuilly s. S., France, or
Mozarteum Academy, Salsburg, Austria

IRVING SCHWERKE
6, Square Leon Guillot (rue de Dantzig)
Paris XV. Phone: Vaugirard 48-24

Eleanor SPENCER
PIANIST
Secretariat:
45 ter rue des Acacias
Paris

STUDIO NOTES

(*Continued from page* 31)

FRANCIS MOORE

Francis Moore, pianist and teacher of New York, went to Hurricane Lodge in the Adirondacks early in July to teach for two months. He also collaborates with Rachel Morton, soprano, and Geoffrey O'Hara, composer, in giving lectures and concerts there. Before leaving New York, Mr. Moore concluded an active season at the Francis Moore Music Center, which now has ten branches in various suburbs of New York City, as well as the central unit in New York. In 1935-36 Mr. Moore conducted playing classes in New York City, Westchester County and Long Island, as well as teaching a large class of private pupils. During June a series of ten recitals was given under his supervision by the students of the Music Center. The teachers of this organization are trained entirely by Mr. Moore and their pupils are given class lessons once a month by him. Last winter Mr. Moore appeared in several concerts, including recitals in New York and the vicinity and two-piano recitals with Harry Gilbert. His New York recital for the coming season will take place in Town Hall on November 2. Mr. Moore returns to open his New York studio the middle of September.

HAZEL HEFFNER

ALLENTOWN, PA.—Hazel Heffner, contralto and voice teacher, presented a group of her pupils in recital on June 2 in Bethany Evangelical Church.

Among Miss Heffner's students who have been active recently is Rosa Keiser, a member of the Allentown High School A Cappella Choir, also of the Church of the Redeemer Choir, who appeared in a broadcast over WCBA, Allentown. Miriam Bartholomew, soprano, is heard in solo work in Bethany Evangelical Church and in the choir there. She has sung in many broadcasts, and recently sang at a meeting of the Social Workers Club held at the Sacred Heart Hospital in Allentown. Alvin Albright is first tenor of the Harmony Quartet, Allentown, and appeared not long ago as soloist in a broadcast from WCBA. Marie Vercellino, soprano, was soloist with the Marine Band in their annual spring concert in the Lyric Theatre; also soloist for the Italo-American Republican Club banquet at the Hotel Americus. She frequently sings before clubs and over the radio. Kermit Friebolin of Germansville, Pa., baritone, is a member of the New Tripoli Male Chorus, and is soloist with the Heidelberg Church Choir.

IRMA SWIFT

Students were presented by Irma Swift at Aeolian Hall, New York, June 30, before a large audience. The following pupils appeared: Marianne Logan, Alice M. Finnigan, Laura Alexander, Edith Van Nest, Helen C. Moore, May F. Holmes, Charlotte Walker, Fredericka Emback, Gertrude Eberwein, Louise S. Runyon, Theodore Adams, Mafalda Gialanella, Hazel W. Crocker, Frank Jennings, Joseph Kohler, Theodore G. Adams, Catherine Freany, Helene Malloy, Helen Runyon, Mary A. Hooper, Beatrice Marks, Rose Weintraub.

One of the effective groups on this program was the girl's trio, which will soon be heard on the air. The mixed quartet also was well received. Rollo Hudson was the able accompanist.

The last in a series of recitals given by Miss Swift will be held in August at her New York studios before she leaves for the Pacific Coast. All studio activities will be resumed September 1. B. D.

SIBYL SAMMIS MacDERMID

For the recital in Sibyl Sammis MacDermid's studio in New York recently, Grace Keilt, soprano, was the artist, assisted by Ethel Alexander at the piano. The singer was heard in arias by Handel, Verdi and Wagner; a group of German songs by Trunk and English songs by Del Riego, Strickland, Scott and Boyd.

The program demanded considerable versatility in making the transition from the lyric passages of Handel to the dramatic Dich theure Halle and Brünnhilde's Battle Cry of Wagner, and the singer achieved her task in a commendable manner. Throughout the program the artist was acclaimed by enthusiastic listeners and to the accompaniment of the composer gave songs by James G. MacDermid as extra numbers. L. T.

Virginia Morgan Appears with Hartford Orchestra

Virginia Morgan, harpist, has returned to the Pacific Coast after playing in a series of concerts as harpist in the Hartford Symphony Orchestra in Hartford, Conn. On August 5 she was heard in concert with the Gordon String Quartet. She will appear with the San Francisco Symphony Orchestra.

THE GERSTER-GARDINI SCHOOL OF SINGING
Founded by Etelka Gerster, 1894
Complete Training: Opera—Concert—Radio
200 West 57th Street, New York City Cl. 6-1359

ARDIS ALLING
ORIENTAL DRAMALOGUES IN COSTUME
15 CENTRAL PARK WEST • NEW YORK CITY

PIANO TEACHERS
Desiring Bulletin of
National Piano Playing Tournament
Write: 151 West 40th St., Suite 1601, New York

DOROTHY ORTON
SOPRANO
Management: National Music League, Inc.
113 West 57th St., New York City

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class-lessons in Fundamentals
Available as Lecture-Recitalist
806 STEINWAY BLDG., NEW YORK CITY

IDA ELKAN
PIANIST — TEACHER
Author and Composer of Technical Work
in Ear Training for Piano
97 Ft. Washington Ave., N. Y. C. WAds. 3-9474

CATHERINE DENCH HAWKS
MEZZO-SOPRANO
Athenaeum Concert Mgt., Steinway Hall, New York

ROSE KUNST
SOPRANO
1416 Steinway Hall, New York
Or 329 Hawthorne Terrace, Mt. Vernon, N. Y.

HELEN BATES OMERON
VOICE SPECIALIST
1030½ N. Western Ave., Hollywood, Calif.
Telephone Hempstead 9902

The Hon.
WILLIAM BROWNLOW
IRISH BARITONE
Concert Management George Leyden Colledge
30 Rockefeller Plaza New York, N. Y.

The Center for Modern Music
J. & W. CHESTER LTD.
11 GREAT MARLBOROUGH ST.
LONDON, W. 1
Complete Catalogues post free on application

MILDRED SANGER HOUSE
COMPOSER—CONDUCTOR
971 S. Westmoreland Avenue
Los Angeles, Calif. Phone FE. 1912

CLEMENCE GIFFORD
CONTRALTO
418 S. Normandie Ave. Los Angeles, Calif.
Phone DR. 2261

MARY CARR MOORE MUS. DOC.
AMERICAN COMPOSER
967 Gramercy Dr., Los Angeles, Calif.
Phone: RE 4901

Louise St. John WESTERVELT
TEACHER OF VOICE
Columbia School of Music
509 S. Wabash Ave., Chicago

HAROLD HENRY
PIANIST
257 W. 86th St., New York
Tel. SUsquehanna 7-6685

SUGI MACHI
Brilliant Young
JAPANESE SOPRANO
OPERA—CONCERT—RADIO
Victor Red Seal Artist
Mgt.: Robert L. Hollinshead, Roosevelt Hotel, Hollywood, Calif.

ROBERT FLACK
ACCOMPANIST
6044¼ Hollywood Blvd.,
Hollywood, Calif.
Phone GL. 0174

RUSSELL HORTON
TENOR
CONCERT—RADIO
SCREEN—ORATORIO
Robert L. Hollinshead, Mgr.
Roosevelt Hotel, Hollywood, Calif.

TUDOR SINGERS
CONCERTS IN COSTUME
(FIVE ARTISTS)
Coached by John Smallman
Ruth Cread Young, Mgr.
Roosevelt Hotel
Hollywood, Cal.

ELIZABETH and FRANCES COPELAND
DUO-PIANISTS
RECITALS — RADIO
ORCHESTRAL APPEARANCES
Ruth Cread Young, Mgr.
Roosevelt Hotel, Hollywood, Cal.

MARGARETHA LOHMANN
PIANIST
WHITTIER COLLEGE,
Whittier, Calif.

BERTHA VAUGHN
VOICE TEACHER
Of Many Young Artists Now Before
the Opera and Concert Public
Folder on Request
702 S. Crenshaw Blvd.
Los Angeles, Calif.

ELOISE HORTON
COLORATURA SOPRANO
Opera—Concert—Radio
5043 Vista Grande
West Hollywood, Calif.
Phone Crestview 8741

EDITH KNOX
CONCERT PIANIST
ARTIST TEACHER
1547 S. Gramercy Place,
Los Angeles, Cal. Tel. RO. 8345

HAROLD GELMAN
CONCERT PIANIST
ACTOR
1290 N. Harvard,
Hollywood, Calif.
Phone Olympia 7070

LUCILE COLLETTE
CONCERT VIOLINIST—PIANIST
Bane Booking Bureau,
45 Prospect Place, Tudor City, New York City

MARCEL GRANDJANY
HARPIST
105 Mackay Avenue, Port Washington, L. I., N. Y.

Olga CRISTO-LOVEANU
ROUMANIAN SOPRANO
1416 Steinway Hall, New York City

GEORGE HOYEN
AMERICAN CONDUCTOR
1416 Steinway Hall New York City

HANS HESS
CELLIST
Fine Arts Building, Chicago, Ill.

HUGH McAMIS
CONCERT ORGANIST
160 West 73rd St.
New York

ALICE MOCK
SOPRANO—Concert—Opera—Radio
Pupils Accepted
444 E. 68th St., New York REgent 4-8124

MRS. DANIEL SULLIVAN
"Transformed, has at last learned how to profit by an inherently splendid vocal equipment."—Phila. Record on Sullivan artist from Metropolitan.
132 W. 74th St., New York TRafalgar 7-1291

BETTY PARET
HARPIST
Studio: 264 Lexington Ave., New York. LE. 2-9544
Mgt.: Harriet Steel Pickernell, 119 W. 57 St., N. Y.

DANIEL WOLF
PIANIST AND COMPOSER
138 West 58th St., New York Circle 7-1394

ESTABLISHED 1857
PEABODY
CONSERVATORY
OTTO ORTMANN, *Director*
BALTIMORE, MD.
The oldest and most noted Conservatory in the Country. Circulars Mailed.

UNIQUE METHOD
THE KNISLEY CONSERVATORY OF MUSIC
Carl Knisley, Director
The leading school of Piano Ensemble Playing in this country and Europe. Carl Knisley, pianist-conductor, has the only perfected method known that enables teachers and pupils to arrange music for piano ensemble work from the solo copy into duets, trios, two piano four hands, two pianos-eight hands, quartets at one piano-eight hands for ensembles numbering two to fifteen pianos.
Piano ensemble work is now in its infancy. Be modern. Streamline your musical efficiency, earning capacity and success. Your present pupils will become fascinatingly enthusiastic with this unique piano ensemble work. This method will make you the most distinguished teacher in your community. The initial two weeks' instruction will prepare teachers to gain a preliminary knowledge which accomplishment will enable them to conduct piano ensemble classes for the fall semester.
THE KNISLEY CONSERVATORY OF MUSIC 1934
Address all inquiries to
1712 Chestnut St., Philadelphia, Pa.
56 S. Beaver St., York, Pa.
Specialists in arranging and conducting concerts.

INSTITUTE OF MUSICAL ART
OF THE
JUILLIARD SCHOOL OF MUSIC
Ernest Hutcheson, Dean—Oscar Wagner, Assistant Dean
A school for serious students. Courses in all branches of musical education. The four-year course in Public School Music leads to the degree of Bachelor of Science with Major in Music
120 Claremont Ave., New York City
Catalog Sent On Request

GENE SCHILLER
ACCOMPANIST—COACH
61 West 71st St., New York SUs. 7-1557

SERGE BOROWSKY
RUSSIAN-AMERICAN BARITONE
OPERA — ORATORIO — RECITAL
Mgt: Bernard R. Laberge, Inc., 2 W. 46th St., N. Y.

RICHARD **CZERWONKY**
VIOLINIST-CONDUCTOR
De Paul U. School of Music Cont. 8194
64 East Lake St., Chicago, Ill.

DONNA PARKER PRODUCTIONS
1430 Kimball Bldg., Chicago Webster 2878

SELMA **KRAMER**
PIANIST
Studio: 257 West 86th St., New York
SUsquehanna 7-6625 or ENdicott 2-5180

N. Y. **DEBUT AWARD**
New York Madrigal Society (Est. 1930)
Instrumentalists and Singers Auditions,
May 15, June 3, 10, 17, 24
Apply Secretary, 817 Steinway Hall, N. Y. C.

ELSE HARTHAN ARENDT
SOPRANO
300 Fine Arts Building, Chicago, Ill.

JOHN C. **WILCOX**
Specializing in Training for Teachers and Corrective Work for Singers
AMERICAN CONSERVATORY OF MUSIC,
500 Kimball Hall, Chicago, Ill.

MILDRED BROWNE
COACH — ACCOMPANIST
449 West 22nd St., N. Y. CH. 3-3055

GEORGE RYALL
PIANIST — ACCOMPANIST
TEACHER
1416 Steinway Hall, New York City

DIMITRI **ONOFREI**
Leading Tenor San Carlo Opera Co.
c/o Preston Parr, Germantown Trust Co., Phila., Pa.

HOMER GRUNN
TEACHER OF PIANO
911 Westchester Place, Los Angeles, Calif.
Phone RO-1267

THE **BYE** ENSEMBLE
A Family of Artists
BETTY TILLOTSON
CONCERT DIRECTION
Steinway Bldg., New York

ROSE DIRMANN
Lyric Soprano
CONCERT—ORATORIO—RADIO—OPERA
Mgt.: Richard Copley, 113 West 57th Street, N. Y. C.

MICHAEL **ZADORA**
PIANIST—PEDAGOGUE SCHOLARSHIPS
Hotel St. Andrew, 72nd St. & Broadway, N. Y. C.
Phone ENdicott 2-4080

FRANCES
BLAISDELL
FLUTIST
Studio: 457 W. 57th St., N. Y. C. COlumbus 5-9450

PANGRAC MUSIC STUDIOS
Voice—Piano—Organ—Violin
Liturgical Music, Gregorian and Polyphonic
415 Central Park West, New York. ACad. 2-2447

MARCELLA MASON
LYRIC SOPRANO
Hotel Hollywood, Hollywood, Calif.

Mr. and Mrs.
Abby De Avirett
PIANO STUDIOS
106 S. Larchmont Hollywood, Calif.

JEANNETTE
VAN DER VELPEN
COLORATURA SOPRANO CHICAGO GRAND OPERA CO.
Mgt.: National League of Community Concerts,
310 South Michigan Ave., Chicago, Ill.

RICHARD
KRULL
BASS-BARITONE
CONCERT—RECITAL
ORATORIO—FESTIVAL
1417 Steinway Hall, New York City

BERNARD GABRIEL
Concert Pianist and Teacher
160 West 73rd St., N. Y. C. TRafalgar 7-6700
Mgt: Bernard R. Laberge, 2 W 46th St., New York

JEANNE **HASSLER** CONTRALTO
Personal Rep.:
LEON S. FOX,
White Plains, N. Y.

HELEN ALION
TEACHER OF PIANO
Specializing in Children's Work
27 Perry Street New York City

Rosina Bilstin
COMPOSER—PIANIST
Chicago Conservatory Harrison 0500

YOURY BILSTIN CONCERTS—CELLO—VIOLA DA GAMBA
Author of the "Psycho-Physiological Method of Musical Education." Highest virtuosity for Violin—Cello—Piano by Relaxation and Reflex Technique.
137 West 72nd St., New York SUsquehanna 7-6242

MARY HARRISON
SOPRANO
1416 Steinway Hall, New York City

FIEDLER
ACCOMPANIST-COACH
Chamber Music—French, German, Italian Opera
309 W. 57th St., N. Y. C. COlumbus 5-7750

LUCILLE MEUSEL
LEADING COLORATURA SOPRANO
Chicago and San Carlo Opera Companies
Management: National League of Community Concerts, 310 South Michigan Avenue, Chicago, Ill.

DR. FRANK LAIRD WALLER
Conductor Chicago City Grand Opera
Teacher of Voice from Rudiments to Grand Opera and Concert Repertoire
1230 Kimball Bldg., Chicago Phone Webster 7283

LEONARD **STOCKER** BARITONE
Betty Tillotson
Concert Direction
Steinway Bldg.
N. Y. C.

LITTA GRIMM
VOICE — *Specializing German Lieder*
Available for Recitals
1416 Steinway Hall, N. Y. C Tel. CIrcle 7-3900

BRIGGS STUDIO
for SONG and SPEECH
200 W. 57th St., N. Y. C. CIrcle 7-3736

HO-TE-MA-WE
INDIAN MEZZO-SOPRANO
CONCERT—RADIO—SCREEN
Robert L. Hollinshead, Mgr.
Roosevelt Hotel, Hollywood, Cal.

RUTH TERRY **KOECHIG**
MEZZO-CONTRALTO
SCREEN—CONCERT
OPERA—RADIO
Robert L. Hollinshead, Mgr.
Roosevelt Hotel, Hollywood, Calif.

ELEANORE **WOODFORDE**
SOPRANO
OPERA—RECITAL—RADIO—SCREEN
Ruth Creed Young, Mgr.
Roosevelt Hotel, Hollywood, Cal.

GATTI SJÖLAND
LYRIC-DRAMATIC TENOR
VOICE TEACHER
7069 Lanewood Av., Hollywood, Calif. Phone HI. 8467

MR. and MRS. **CLIFFORD LOTT**
SINGING — PIANO
CHORAL CONDUCTING
731 Crenshaw Blvd.,
Los Angeles, Calif.

VICTOR CHESNAIS
NATIONALLY KNOWN TEACHER OF VOICE
Training for Films and Opera
care of Musical Courier, Roosevelt Hotel, Hollywood, Calif.

LILLIAN STEUBER
PIANIST
109 S. Hoover St.,
Los Angeles, Calif.

MINNALETHA WHITE
VOICE TEACHER
Formerly Prof. of Voice, Univ. of Okla. Now asst. to Andres de Segurola
1431 Valencia, Los Angeles, Calif.
Phone Richmond 8402

AMELIA BRADDOCK
MEZZO-SOPRANO
PUPILS ACCEPTED
408 Carnegie Hall, N. Y. C.
Interview by appointment
COlumbus 5-2264

CHARLES DALMORES
VOCAL STUDIO
12 YEARS LEADING TENOR
Manhattan, Metropolitan, Chicago Operas
5873 Franklin Ave.
Hollywood, Calif.
Phone HE. 9949

LILLIAN **FLICKINGER**
SCIENCE OF SINGING
German Lieder—Oratorio—Moving Pictures—Radio
Address: Musical Courier
Roosevelt Hotel, Hollywood

CHASE BAROMEO
Leading Bass-Baritone
Metropolitan Opera Co.
Mgt. NBC Artists Service

VERA BARSTOW
CONCERT VIOLINIST
Chamber Music
TEACHER OF VIOLIN
1831 N. Beverly Glen Blvd.,
Phone West Los Angeles 822-37
Los Angeles, Calif.

John Carroll
DRAMATIC BARITONE
WITH RKO-RADIO STUDIOS
Hollywood, Calif.

Read the MUSICAL COURIER regularly

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St.
New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada, $4.00 Foreign, $4.50

MAURICE ZAM
CONCERT PIANIST—TEACHER—EDUCATOR
3478 Hollyridge Drive, Hollywood, Calif.
Phone GL. 8895

DR. GEO. LIEBLING
CONCERT PIANIST—COMPOSER—TEACHER
RECITALS — LISZT EXPONENT
5653 Hollywood Blvd., Hollywood, Calif.

RAYMOND McFEETERS
PIANIST — ACCOMPANIST — TEACHER
738 S. Marengo Avenue, Pasadena, Calif.
Phone: Terrace 3361

HOPE JOHNSTON
As companion-tutor to piano students during daily practice periods.
HOTEL McALPIN, New York City. PEnn. 6-5700

NORMA MATHIS **SHAPIRO** Eight-year Old PIANIST
300 Riverside Drive
New York City

FRANCIS P. LOUBET
MANAGER OF MUSICAL ARTISTS
166 W. 58th St., New York City COlumbus 5-9689

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive, Chicago, Ill.

MARK LEVANT
SOLO CONCERTMASTER
Metropolitan Opera Orchestra

ELSA HOTTINGER
CONTRALTO
OPERA — RADIO — CONCERT

RICCARDO DELLERA
With Metropolitan Opera Company for 19 years
VOICE TEACHER and OPERATIC COACH
Studio: 171 W. 71st St., New York TRafalgar 7-8451

PASCARELLA TRIO
Concert—Recital—Instruction
ENZO, Violin—CAESAR, Cello—CARL, Piano
Address c/o Musical Courier, Steinway Bldg., N. Y.

ELAINE DE SELLEM
Mezzo Soprano
TEACHER OF VOICE, AMERICAN CONSERVATORY
Chicago, Ill.

HELEN **CHASE**
VOICE TEACHER—COACH—HISTRIONICS
Teacher of Margaret Speaks and Other Distinguished Artists
STUDIO: 316 W. 84th St., N. Y. City TR 7-9192

VIRGIL SCHOOL OF MUSIC
Mrs. A. K. VIRGIL, Director
317 W. 93rd St., New York Riverside 9-4899

FREDERIC **BAER**
BARITONE
Mgt.: Haensel & Jones, 113 West 57th St., N. Y.

EDWARD DULEY
TENOR
National Music League, Inc.
1201 Steinway Hall, New York City

ANNA GROFF-BRYANT
Teacher of the Art of Voice Development and the Art of Singing
528 Fine Arts Bldg., Chicago Webster 2710

SCIONTI
PIANIST
64 East Van Buren St., Chicago, Ill.

LOIS BANNERMAN
HARPIST
Management: National Music League
113 West 57th St., N. Y. CIrcle 7-2462

BIANCA **SAROYA**
Leading Soprano San Carlo Opera Co.
c/o Preston Parr, Germantown Trust Co., Phila., Pa.

AUGUSTA **COTTLOW**
CONCERT PIANIST—TEACHER
Studio: 52 West 55th St., New York City
Tel. CIrcle 7-1093

JOHN WARREN **ERB**
NEW YORK UNIVERSITY
LAFAYETTE COLLEGE
Private address: 171 West 71st St., New York City

ANN BOOL
LYRIC SOPRANO
Personal Representative: G. H. Dalrymple,
229 West 42nd St., New York

MIRIAM WINSLOW AND A GROUP OF HER DANCERS
have completed a tour in the Southwest. Here they are shown on the plains of New Mexico, near Las Vegas.

LEO PODOLSKY
appeared in a concert at Ephraim, Wisconsin, which was arranged by Everett Ballantine for the Christiansen Choral School. Besides Mr. Podolsky, his wife, Anita Obrasobra, a Russian songstress, and Dorothea DeMuth, concert pianist, assisted.

LAURITZ MELCHIOR and MRS. MELCHIOR
at Kew Gardens, London, between the Danish tenor's performances at Covent Garden. Mr. Melchior recently observed his one hundredth performance of the role of Siegmund (Die Walküre) on which occasion he received a silver tray engraved from Princess Marie-Louise and Princess Helene Victoria of the English Royal Family.

GLADYS SWARTHOUT and FRANK CHAPMAN
are now in Hollywood, where the mezzo-soprano is making her third picture. One of the features already announced for the forthcoming season at the Metropolitan Opera is the presentation of Miss Swarthout in a new role. (Photo by De Mirjian-Nasib, Inc.)

SUE HARVARD,
soprano, soloist of the Marble Collegiate Church, New York, at Muskoka Lakes, Ont., where she is spending part of the summer following a visit to Atlantic City, N. J. Miss Harvard's concert engagements for 1936-37 begin early in September.

"HONORARY PROFESSORSHIP" WAS BESTOWED UPON GEORGES BARRERE, CARLOS SALZEDO, HORACE BRITT
by the Superior School of Music of the National University of Mexico on June 22. Front row (starting second from left), Horace Britt; Carlos Salzedo; Georges Barrere; Luiz Chico Goerne, Rector of the University; Jose Rocabrune, director of the Superior School of Music;; Manuel M. Ponce, composer. In the second row (extreme right) is Mrs. Barrere and in the third row (center) Jose Barros Sierra, secretary of the Sociedad Filarmonica de Mexico. Besides giving six joint recitals in Mexico City, Barrere-Salzedo-Britt were heard in two concerts with orchestra in which each of the three artists appeared in the dual capacity of conductor and soloist, conducting concertos for one another. (Photo by La Amsco.)

JOHN BARBIROLLI,
British conductor who is to lead the New York Philharmonic Orchestra next season, standing in front of the HMV recording studios in London after finishing recordings of the Brahms and Beethoven violin concertos with Kreisler.

VLADIMIR PADWA
(front row, centre), pianist, with a group of his pupils who gave a recital in New York last May.

THE HOLLYWOOD BOWL
in California, showing an audience of 20,000 in attendance at the first concert July 7 with Ernest Ansermet conducting the Los Angeles Philharmonic Orchestra.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

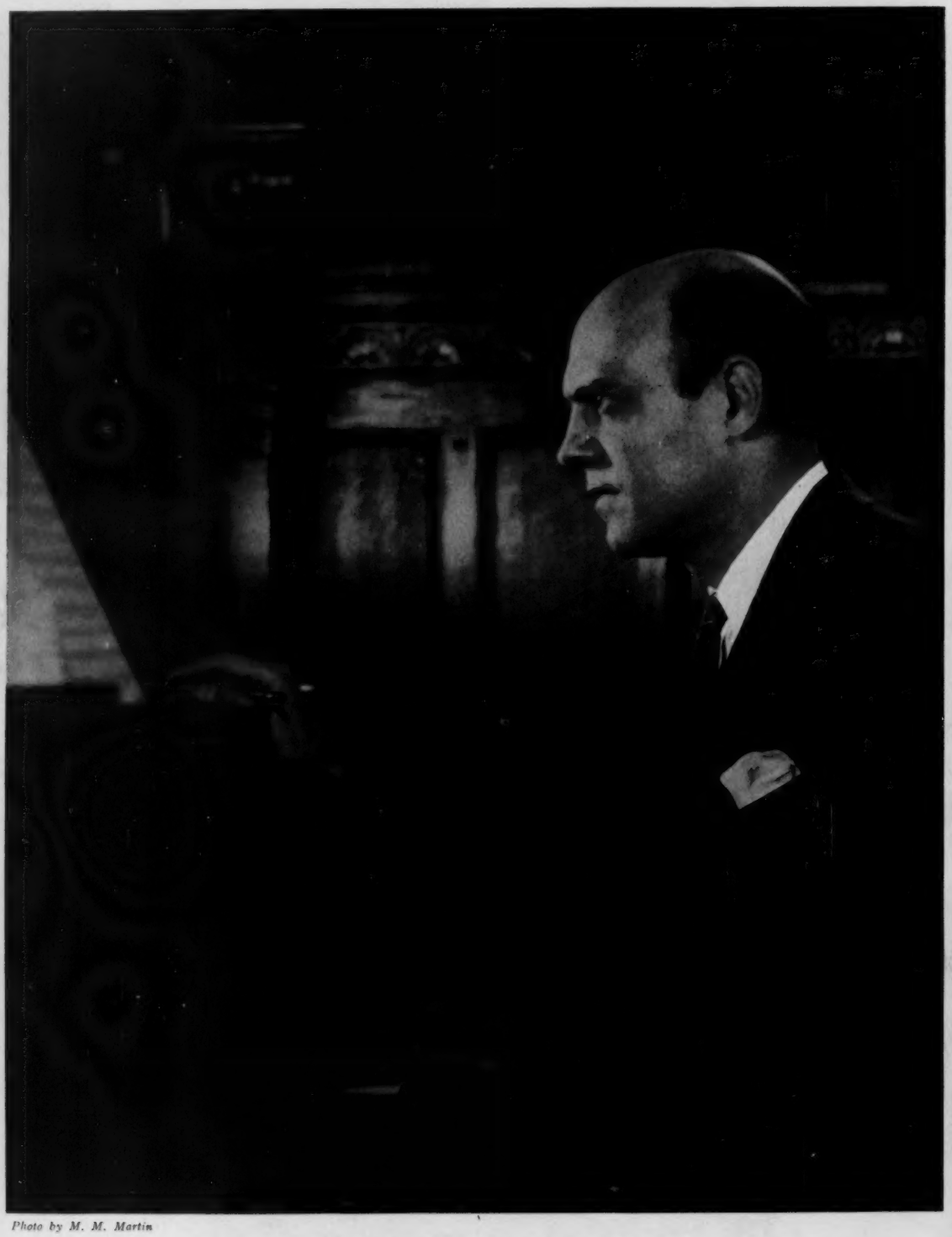

Photo by M. M. Martin

BERYL RUBINSTEIN

Composer-Pianist

Director of the Cleveland Institute of Music